

# DJ

100th issue of the worlds best dance magazine

**ANDY  
WEATHERALL**

on the sabresonic  
sound

**MICKY FINN**

on the real sound  
of hardcore

1



**FRANKIE  
KNUCKLES**

on the history  
of house

0

0



100


best DJs in the world!



from top clockwise:

Frankie Knuckles, Smokin Jo,  
Sasha (pics by Daniel  
Newman), Carl Cox and Andy  
Weatherall.





# ***DJ Culture***

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special feature

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pics on this page from the Eurodance weekend by Daniel Newman

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what's up

## News

**Future Sound Of London's** epic new ambient/dance/listening single 'Cascade' is out soon, complete with computer images generated by the band themselves. Next year sees the unleashing of an LP length audio-visual experience from the band... The first release on the **Back To Basics** label will feature **Kris 'Secret Knowledge' Needs** and a chorus of chickens (we guess he's spent too much time reading **Bob Coelho's** cartoons in DJ). You have been warned, farm house is

here... Early November sees two more releases

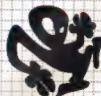
from the **Mastercuts** stable. First, on a new label called **Tabasco**, comes the Salsoul Remix Project, a selection of the best mixes from the US released Remix albums including work from **Steve Hurley, Danny Tenaglia, Basement Boys, Frankie Knuckles** and **Tommy**

**Musto**. Then there's the start of a new Mastercuts series called '80s Groove'. Volume One featuring tracks from **Loose Ends, Change, Raw Silk** and **Royale Delite**... It's not often that a dance artist makes a single to accompany a book but that's exactly what **Ray Shell** has done. His single is called

'Cynthia', the book, about the life of a 44

year old crack addict, is called 'Iced'. Watch out for the Iced tour, when Ray will perform the new single and read extracts from the book, coming your way soon. **CD-i** is the new interactive CD sound and vision system being pushed by Philips. The latest music related release has been put together by **Rhythm King** and features five of their acts in various settings. So you get a chance to remix a track from CNN using the mixer at the bottom of the screen, cut up the lyrics on a track by C or chase **Sultans Of Ping** through the tunnels of the Tokyo underground system. The disc, called 'The Worlds Of...', which only plays on the special Philips machines is out soon, price

Chris Okuma



sheet one







## REMIXES



£15.99. To celebrate her 30th year in the music biz EMI are releasing a mega boxed set of **Diana Ross**' work. 'One Woman - The Ultimate Collection' is released on October 18 as a four CD set containing 78 tracks covering her career from the Supremes to the present. There are also various remixes of classic tunes flying around. The first to hit vinyl is Hurley overhauling 'Chain Reaction'. Other projected releases include Knuckles and Morales reworkings of 'Upside Down' and 'Love Hangover'. **DJ**



**David Holmes** is starting a new label called Exploding Plastic Inevitable, with a little help from journalist and recording artiste Kris Needs and Jagz and Gary from **Sabres Of Paradise**. First release, called 'Hawaiian Death Stomp' by **Four Girl One Boy**. **Action** will be available at the beginning of

November... Out now is the first LP from DJ extraordinaire **Fabio Paras**. It's called 'The Birth of Shiva Shanti' and features many epic drum workouts with a 'hypnotic Eastern rhythm' vibe. Apparently **Shiva Shanti** is some kind of plant which inspires him to choose titles like 'Too Stoned To Mix' for his songs. Hmmm...Top techno producer **Richie Hawtin** has a new LP out on Novamute records under the guise of **Plastikman**. It's called 'Sheet One' and the CD cover looks uncannily like a sheet of a certain type of

hallucinogenic, complete with blotter paper and tiny perforations. Rumours that one of said sheet on the promo copies is the real deal are totally unfounded. Not that we tried to eat a CD cover or anything...Rock On. We all know about the fad to give old rockers a new lease of life with dance mixes, to make them seem young by pairing them with fresh, trendy remixers. Well, as usual it's all getting out of hand again with the original Sex Pistols singer and ex-PIL man **John Lydon** teaming up with **Leftfield** for a storming thumper of a track with plenty of crooning on top.

**U2** have hit back too with a 1000 only DJ promo version of their LP track 'Lemon', remixed by the very in-demand **David Morales**, giving it the big bad house dub treatment, but again leaving plenty of vocals intact too. Is it rock or not, and does anybody care? Are these records destined for the hip dancefloors or student 80s revival nights? Only time will tell.



Perfecto  

# the carl cox concept the planet of love

released on october 25th • cd, cassette, 12" and remix 12" Includes the red jerry and carl cox remixes.

# TOP 100 DJs\*

To celebrate the 100th issue of DJ magazine we present the top 100 DJs in the world!

From pages 6-37 we give you a snapshot of the state of play now, this minute, compiled from your votes and the views of our contributors and members of the international dance music community. By next month this list will be different. It's not the best DJs of all time, that's another completely different project. Respect to Larry Levan and Ron Hardy who would still be in there if they were still alive. We haven't included any of our contributors - Andy Morris (UK, London), Chris Mellor and Gordon Knott (Zap, Brighton), Damian Harris (Reform, Brighton), Phil Cheeseman (Cuba, London) and Technohead (international techno circuit) all deserve honourable mentions. Special thanks to Maurizio Clemente of Causa Effetto for Italian and Japanese input.

If you don't agree with our findings, let us know, write to DJ at 4th Floor, Centro House, Mandela Street, London, NW1 0DU.





## Aba Shanti Sound

Aba Shanti, along with other sounds like Jah Shaka, have carried the Rastafarian movement and flame for roots and dub reggae right through to the 90's with their version excursions of classic old and new rhythms. It was a fad and a fashion in the late seventies when 'roots & culture' was a buzzword but came to one of Aba Shanti's dances today and the music and feeling that those present display is a sight to behold. May you play on for ever. **Alex Constantinides**

## Alfredo

**When did you start DJing?** "I started when I was 29 in Ibiza in 1982."

**What was your first gig?** "A discotheque called Lola's, a homosexual discotheque in Ibiza."

**What's your best DJ experience?** "Playing in Amnesia."

**What's your worst DJ experience?** "Oh there are many. But I like to forget about the worst."

**What would you be doing if you hadn't become a DJ?** "At the moment I'm trying to do something else with the music. But really with the people and the atmosphere, it'd be really difficult to find something that's as interesting and pleasurable."

**Any embarrassing moments?** "No!" (laughing loudly)

**What's your favourite gig and why?** "My favourite gig was in Tokyo, the Tokyo crowd is very international, the most international possible and they accept the most avant-garde music. It's very interesting to play there. But there are many others as well." **Muff Fitzgerald**

## Top Five

- 1 James Brown Sax Machine
- 2 Chaka Khan Ain't Nobody
- 3 Tears For Fears Show
- 4 Joe Smooth Prized Land
- 5 Eikim and Nelson Jibara

## Stu Allan

Stu is the most popular dance radio DJ after Pete Tong. His weekend shows on Manchester's Pico Radio have a massive audience. He also plays a hard house selection at various venues around the country.

## Dave Angel

Maybe Britain's answer to Derrick May - same spirit, same perseverance - Clapham's **Dave Angel** is one of the most widely travelled and heavily revered "full-blooded techno" spinners around. A regular at the excellent Orbit club in Morley, also playing at Natural Science and Knowledge in London and numerous one-offs across Europe, Japan and Australia, it's still a love of playing records and connecting records that keeps Dave working, not the pursuit of a glamorous lifestyle. "I love being in the mix, really," he confirms. "Doing a good mix turns me on, seeing people smiling, loving the music, enjoying themselves. Yeah, that makes me happy." Dave Angel's first experiences as a record selector came from messing around on his uncle's reggae sound-system. His father had a jazz band and by the age of eight Dave was welding drum sticks. His production career began with a bootleg mix of the Eurythmics' "Sweet Dreams" that ended up as a legitimate release. He's now best known for his output on R&S. Finally, Dave's Rotation label is ready for business. First release will be his "Royal Techno" EP, followed by tracks from new UK artists and "a few guys from Detroit."

"You've got to really want something to succeed, and I've always been like that with music," he says. "I think it's been bred into me from my father. When I was a kid, sometimes I might of wanted to play with my mates, but I couldn't. I had to stay in and keep time on the drums."

"I've got the DJing, the producing. I've gotta keep pushing full-blooded jazz techno so the people making it are recognised as geniuses like Charlie Parker and John Coltrane. A&Ring, that's something new I'm learning - how to care for my label's artists. I've got a family to support too. Yeah, I think I've got my hands pretty full." **Andy Crissell**

## Classic five

- 1 Cisco Ferreira Here We Go
- 2 Underground Resistance World To World
- 3 Liaisons D Future F&P
- 4 Lil Louis I Called You (Why Do You Fall Mix)
- 5 Carl Craig Elements

## Kenneth Baker

**When did you start DJing?** "1979"

**What was your first gig?** "It was in a mixing competition and I was wearing swimming trunks, stockings, suspenders and wig and I played everything from Michael Narada Walden to Sister Sledge and ABBA."

**What's your best DJ experience?** "It's got to be the Come club, which was the first club in Scandinavia to introduce all the people of Scandinavia to house music. We started that in 1987."

**What's your worst DJ experience?** "Back in the beginning I used to play in this place which was the hang-out for two rival motorcycle gangs and every weekend they'd be fighting and when the police came I had to play The Sweet's "Blockbuster". When they heard this it was a signal to stop fighting and to pretend to be talking normally."

**What would you be doing if you weren't a DJ?** "I'd probably be a drag-queen."

**Any embarrassing moments?** "Once when I was playing with my group Dr. Baker, part of the act was a leather-gear thing and I had to get the girls in the group to whip my trousers off, revealing me in a cod-piece and stockings and they did this one night and everyone was laughing hysterically. All the people in the front were pointing and laughing and I couldn't understand why? Then one of the girls came up and whispered to me "Your balls are hanging out!" That was pretty embarrassing."

**What's your favourite regular gig and why?** "My club Flex in Copenhagen, the people who come there are really interested in the music and they really go wild, dancing on the bar, the ceiling, they're really into it. My favourite party was Boy George's party in London in 1988, that was incredible!" **Muff Fitzgerald**



## Paul Anderson

Anderson is a pioneer of progressive dance, not the stuff that is now called progressive, but a heady blend of disco and house with plenty of vocals and a lot of cutting in the mix. He can be heard early Saturday night on Kiss FM in London and at a selection of top niteries later on.

## Classic Five

- 1 All Platinum I've Got A Thing
- 2 Leroy Burgess Summertime
- 3 Donna McGee Mr Blind Man
- 4 Michael Watford Love Don't Love Nobody
- 5 KCYC I'm Not Dreaming





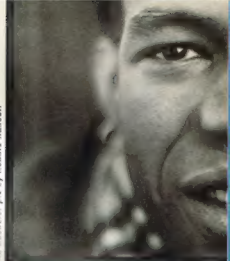
## Kid Batchelor

One of the original London house music pioneers, Kid released several UK classics under the name Bang The Party and now travels Europe playing his inimitable blend of underground bass and beats.

### Classic five

- 1 James Mason Free
- 2 Webster Lewis Lift Your Voice
- 3 The Pulse Of New York New York, New York
- 4 Bang The Party Bang, Bang You're Mine
- 5 Arthur Russell Let's Go Swimming

Kid Batchelor pic by Ruane Randall



## Ashley Beadle

Signed to EMI as a Disco Evangelist, to Junior Boys Own as a third of X-Press 2, not to mention conducting the Black Science Orchestra, while running his own Black Sunshine label (where, of course, he is responsible for most of the product), you'd hardly blame Ashley Beadle for wanting to knock DJing on the head for a while. Not a bit of it: "I'd hate to be sitting in the studio producing all the time, turning into a little old hermit like Phil Spector. Without the DJing, I don't think the production would happen; I've got to get out there and play to people to see what makes them move."

Ashley claims to have no musical prejudices, a trait he has inherited from his father, "He used to play me everything from Buddy Holly, to Big Youth, to Bach, all in one night, so I'm influenced by everything. Everyday I'm inspired by something new." It's this magpie approach that fires his eclectic DJing style: "I play right across the board, anything that lifts you spiritually, as well as on the dancefloor. I take my cues from old school, people like Walter Gibbons and Junior Vasquez - and Simon Bates, of course: 'Our Tune' is very spiritual!" Frank Topp

### Ashley Classic Five

- 1 Disco, funk, jazz, rock, reggae and all their bastard sons
- 2 Full Circle at the Greyhound, Coltrane
- 3 Sensible Before The Fuzz Arrive
- 4 Anything by the Clash
- 5 Sensorious Welcome To Planet Earth

## David Camacho

Camacho's deep love of classics combined with a nose for sniffing out unreleased gems and masterful technical ability have finally begun to wrest him this acclaim he deserves, even in this country where classics often have the same effect on the dancefloor as CS gas. A stalwart of the New Jersey scene, big Dave also plays on New York's WNYU radio, and is beginning to build up an impressive looking production and remix portfolio. Trick move: mixing with two cumbersome pitch control cassette decks. Phil Chessman

### Top Five

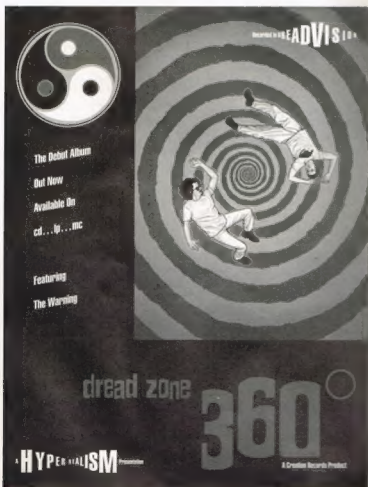
- 1 Johnny Hammond Las Conquistadores
- 2 Carl Bean Born This Way
- 3 Isaac Hayes The Pursuit Of The Pitmobile
- 4 Jovonn The Flute
- 5 Michael Watford Say Something

## Kenny Carpenter

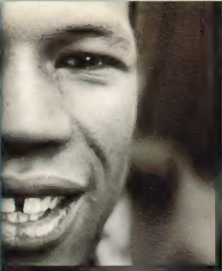
Kenny's career, already spanning three decades, proves one of the most enduring and fascinating rags-to-riches stories. Born on a housing project in downtown Brooklyn, the boy's future didn't bode well and DJing was the last thing on his mind. All the same, collecting Motown records brightened up his growing up. Then befriending Steve Standart, a mobile DJ later to become Strafe (who recorded the original 'Set It Off') turned out to be a major turning point. "Steve would let me fool around with his turntables. That's what got me interested in the DJ thing in the first place. My big influences were David Mancuso from the Loft, Larry Levan from Paradise Garage, Nicky Siano from the Gallery and Walter Gibbons from Gallery 21. This was the 70s and the music of the day was Salsoul, the Hustle, the Richie family... I got to know Walter Gibbons and that allowed me to work with him as a lightman, a job I kept for seven years. All the time I was itching to DJ but couldn't get a break. I eventually got into it through the after work club circuit, you know the 5 to 10 pm slots." Eventually, K.C.'s big break came in 1980 when he was asked to join the legendary Studio 54. He stayed there one year, moving on to Barns Int. on Broadway, the largest Black/Hispanic club in NYC. Then it was the Wild Pitch parties and the Tunnel. It's only when his friend Steve gave him 'Set It Off', the much-covered anthem, that he got into remixing. That led to working at WBLS. The 90s have already brought K.C. numerous slots in Japan, Italy and London. The extraordinary thing is how Kenny kept abreast of ever-changing trends for so long. "What turns me on is the vocal stuff, songs, female lyrics. Females have been used and abused for years and I love the way they vent their anger and frustrations in their songs. I'm into spirituality, you know, people coming together." Alex Gerry

### Top Five

- 1 Stevie Wonder All In
- 2 Candi Staton Young Hearts Run Free
- 3 Level 42 Starchild
- 4 Diana Ross The Boss
- 5 Inner City Good Life







## Cirillo

28 year old Cirillo's main night is top techno club Cocorico in Riccione, Italy. He is also the man behind hit dance act Datura, as well as Brothers Brigade, Trashman and Cyberia. His plans for the future include "a home base on Mars".

### Classic Top Five

- 1 **Pink Floyd** Interstellar Overdrive
- 2 **Rhythm Is Rhythm** Strings Of Life
- 3 **HNO3** Doughnut Dollies
- 4 **Nightwriters** Let The Music Use You
- 5 **Koto** Visitors

## Coccoluto

Age: 31

**Venues:** Hipr, Napoli and gigs around the world.

**Style of music:** Everything that is good music.

**Why did you start DJing?** Because I like to make people enjoy dancing.

**Productions:** Coccoluto's 'Angels of Love', UNI 'Don't Hold Back The Feeling', Fog 'Been A Long Time' remix, Drum Club Sound System remix.

**Best club experience:** Everything I do in Naples.

**Your plans for the future:** To have a baby. Maurizio Clemente

### Classic five

- 1 **MFSB** Love Is The Message
- 2 **Ceybill** Love Is So Special
- 3 **Michael Watford** Holdin On
- 4 **Robert Owens** I'll Be Your Friend
- 5 **Marshall Jefferson** Open Your Eyes

## John Course

By the age of 16 John already had a regular club night. Even though he was two years under the legal age. By 17 he was playing in Melbourne and studying the styles of the established DJ's. 1988 rolled around and John entered the DMC mix championships and won the state finals. In 1989 he did the same and by this time he was gaining a reputation as a crowd puller and being technically excellent.

Over the next few years every major club in Melbourne became a regular for John. Clubs included Chevron, Cadillac Bar, Chasers, Sanction, Universe, Lift and Insanity. In 1990 John and partner Andy Van began making music as well as playing it. Mixes for several local acts followed until out of frustration they started their own label Vicious Vinyl with Colin Daniels. Their most successful release to date was the 1992 hit 'Dream of Heaven' by Melbourne based Ground Level.

John has been responsible for several of the releases on Vicious including the Carl Cox Collaboration 'Eternal'. Because of commitments with the label John's DJing has slowed down, now he's only working five nights a week!

Andy Morris



Carl Cox pic by Ray Burmiston

## Carl Cox

There is no disputing the fact that Carl Cox is a household name, the problem is which name? Three-deck wizard? Hardest working man in showbiz? Nicest man in showbiz? Big Black Cox? Whatever you want to call him one thing is certain, Carl Cox through his stunning mixing ability on three turntables, his ability to satisfy any crowd, his lack of a large ego, his professionalism and all round nice blokesness, is the most respected DJ in the industry.

Having served his DJing apprenticeship at parties and weddings Carl helped pioneer the house scene in Brighton in the second half of the eighties and when acid exploded, Mr Cox was very much involved, playing at the first night of Shoom as well as Spectrum, Land Of Oz and all the other clubs that have since gone down in the annals of clubbing history, his first 3-deck extravaganza at a 1989 Sunrise elevated old Coxy into the major league.

As the rave scene grew bigger and bigger it was hardly surprising that Carl's name was at the top of all the flyers, covering an outrageous amount of road miles to entertain the eager and sweaty millions who flocked to see him perform. With bootleg tapes of his mixing selling by the bucketload, the natural progression was of course to start making records. A deal with Perfecto gave Carl the chance and the result was two top 40 singles. Still booked up to the eyeballs, Mr Cox has recently been proving that he does not, as many people wrongly presume, just play hardcore as his superb house sets at Brighton's Use Your Loaf have demonstrated.

So Maestro, a few words please. "It took me 15 years of hard slog to get where I am today, so I'd just like to tell all up and coming DJs not to give up. If you stick with what you believe in and never forget that your job is to entertain a crowd you'll get there one day. Finally, I'd just like to say to everyone out there who calls me a 'rave DJ' - don't believe media hype and don't pigeonhole me, I hate it." **Damian Harris**

### Classic Five

- 1 **Ce Ce Rogers** Someday
- 2 **Diana Ross** Love Hangover
- 3 **Dionne** Come Get My Lovin
- 4 **FPI Project** Everybody
- 5 **Crown Heights Affair** Far Out

# UNATION DREAMING

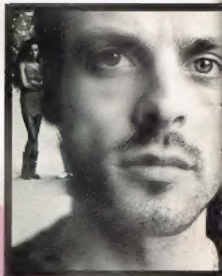
Brand new Single released October 25th

INCLUDES ROGER S.  
REMIXES



**Daniele Davoli**

Cynical abuser of Black music or inspired pop dance genius? The jury is still divided over Italy's most successful musical export, Daniele Davoli, who comprises one third of Italian house impresarios Black Box. The Martha Wash/Loletta Holloway debacles seem to indicate a certain disdain for the Afro American parentage of house, but Davoli makes no excuses for his populist approach. He has a businessman's understanding of the vagaries of the music market mixed with an innate understanding of what makes the dancefloor heave. On the decks, Davoli leaves the moody DJ contingent standing at the bar, creating mayhem intentionally with his dancefloor friendly platters, and sees his role as an entertainer, not an artist. He remembers what most others forget, that the punters at a club have put their hands in their pockets, so having paid up, expect a good night out. Embodied in pseudonyms from Starlight to Wood Allen, Davoli provided the soundtrack, or at least some of the highlights, of a generations acid ted childhood, and was one of the few Italians to survive the hype. He has been in the business long enough to transcend the acid/Italian/progressive house is dead syndrome which has claimed many a promising act. He is famed for hits, live reworking of tracks using a veritable swamp of equipment and being responsible for some memorable nights out, both on vinyl and in person. Davoli's three deck and sampler extravaganzas are an aural delight but his reasons for using this technique are not complex, claiming that it's better to use three decks so that if one broke, another would be ready. Cheese with class. **Emma Warren**



Daniele Davoli pic by Ronnie Randall



DJ Dag pic by Ronnie Randall

**DJ Dag**

Dag has enjoyed chart success as Dance 2 Trance (with Jam El Mar), though he earned his reputation as a ground breaking trance DJ at the Dorian Gray, a club situated in a shopping mall-type environment near Frankfurt airport. Ongoing disagreements with management recently led to Dag moving sideways to Sven Vath's Omen club, more conveniently located in the city centre, and running from 3am to 10am on Sunday morning. Dag: "After five years it was time to move on. It's a nice move, the Omen is more of a party club, friendly people, no door problems... the Dorian Gray considered trance a temporary fad and didn't care to cultivate the image, preferring a 'straight' crowd. For my people a little hole in the jeans could mean rejection. My Dling has become more international this year. Europe, the USA, Britain, even Ireland. I also still need to go to the States at least once a year to spend good time living with the native Indians on the reservations, that's an essential part of my life. The music I play has also become more international (or Scottish, eh Dag). Trance dance is still my thing, but whereas in the early days I struggled to find records to play, now there are so many great ones that its more pleasurable, very special tracks can be played constantly instead of intermittently. Another good development in Germany is that people demand more strings and melodies rather than the gabba and breakbeat of last year, the whole scene has become more musical. They also prefer again the intimacy of smaller club events, and the idea of a single DJ for the night rather than a series of guests. These are good times." **Ronnie Randall**

**Favourite Five**

- 1 **State Of Flux** Mind Weeds (Grow More Pot)
- 2 **Rejuvenation** Requiem (Part 1)
- 3 **Havana** Ethnic Prayer
- 4 **Sequential** A Trip To Paradise
- 5 **The Volunteers** Sun Down

**Lenny Dee**

Brooklyn's premier hardcore bod. Apart from Dling around the World, (and how) he runs the Industrial Strength label with Jennifer Williams. While a new offshoot label called Bastard Loud is about to extend the frontiers of hardcore, "DJ-wise I've been in another country every single weekend for the past six months, thanks mostly to Jennifer for coordinating it all. That's why I play so hard man, when I get off those long flights to Europe each week I'm just bursting to go crazy. Next week it's a trip to Australia. Who would've ever thought putting on other peoples banging records would take anyone so far around the world so often: from Japan to Belgium to Australia to Scotland to Germany to England, even out to Long Island this week, for once, a weekend near home." **Ronnie Randall**

**Favourite Five**

- 1 **Mescaliniun United** Night Flight To Chase  
My most influential track because it changed the way techno music could be made, from hard techno to harder, an amazing step. It opened up my mind, then did my brain in.
- 2 **The Mover** Frontal Sickness  
This is deeper than the Mescaliniun, but the evil-ness and the mood that the track creates sends a chill through me.
- 3 **Joey Beltram** Maitan  
Not because it's the greatest track in the world, but because it had the techno sound that changed music when it came out. Sounds like every record ever. Nuff said.
- 4 **Derrick May** Wiggin  
Of course.
- 5 **Euro Masters** Rotterdam Records 01  
Just as I thought Mescaliniun were the hardest hitting head thing with those abrasive sounds, along came The Euro Masters and totally opened up the word distortion in techno.

Lenny Dee pic by Ronnie Randall

artist

# juno reactor

title

## transmissions

out now

format

album: transmissions is available on C.D. & double only

## Cesar De Melero

**When did you start DJ'ing?** When my brothers when I was 16 years old.  
**What was your first gig?** In Ibiza at the Palace in San Antonio in 1982. That was the first money gig, playing through the radio 'Da Da Da' and Yazoo. Station.

**What's your best DJ experience?** "Selling out the Dance Europe weekend was a real experience. It was mad, mad nights and days in Ibiza, selling out the Palace in San Antonio and playing at bar Tahiti on the seafront. It was a real experience with people dancing."

**What's your worst DJ experience?** Maybe in Ibiza in August 1984 when I was playing every night for a week and I was too tired to play. I was too tired to play. I was too tired to play.

**What would you be doing if you hadn't become a DJ?** I'm a musician, so I would be doing music. I would be doing music.

**What's your favourite regular gig and why?** "My club - OnOff in Ibiza. It was a very big scene, but now in OnOff I remember my friends and I were in the par and in the door and I play the sort of music I want. Every thing to do with the club is my responsibility and that's very good. I'm to play a variety of music there." Muff Fitzgerald

**Top, or, Four**  
**Earons** Land of Hunger  
**Nightmoves** Rickstar  
**Rene and Gaston** L'evell  
**De Melero** Five Moments  
 and remember one.

Cesar De Melero pic Daniel Newman



## DJ Disciple

Disciple is a breed of New York DJ - young blood on the way up. Rapidly becoming known as DJ Acetate for his unreasonable obsession with cutting mix tape acetates of upcoming releases from tapes obtained directly from the publishers. Disciple began his career as a gospel DJ and then got his first gig at a mix show on stage at a club in New York. Clubwise he has played at a mix show at New York's famous Wild Pigeon parties and also played at Newark's Zanzibar during Tony Humphries' absence. Disciple is a frequent settler in England and is characterised by his intense enthusiasm for the music, his playing and precipitation of mass bugging out when he measures sure to be a heavy, hardneck. Deep inside was one who could let a release.

**DJing Drawback:** Aching limbs due to excessive numbers of heavy acetates in his box.

**True Fact:** Due to an unfortunate error of communication, Disciple was billed as DJ Diabolus in his UK debut. The flyers had to be recalled and a sticker depicting his real name placed over the offending word. Phil Cheeseman

### Classic five

- 1 **Bang The Party** Bang Bang You're Mine
- 2 **Richie Rich** Salt House
- 3 **Aly-Us** Follow Me
- 4 **Ten City** Only Time Will Tell
- 5 **Kraze** Voodoo Sun

DJ Disciple pic Daniel Newman



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## Terry Farley

Initially playing rock and go go, Terry Farley fell into house almost by accident. A Paul Oakenfold's seminal acid night Spectrum. "When Spectrum started, I was playing roots reggae and studio 1 upstairs. Then the whole club went a little mad and I had to chuck my reggae records out of the window and start playing Mandy Smith. It wasn't an intentional thing. I didn't go into it for the drugs and the drugs."

Terry has had a not inconsiderable impact on the club scene, not least through his remixes, with Pete Heller and Boyz Own, the scintillating and oft-imitated club bangers that he started in 1986, with mates Simon Eccles, Steve Mize and one Andy Weatherall. An outspoken Londoner, he remains unabashedly loyal to his hometown. "People knock London but half of them are the DJs who are playing in Barnsley on Saturday night. They're not playing in the good London clubs. I'm not saying I am, but I do like going along to them. If you play up north, when you put on a big record people go absolutely mad and you may think you're doing your job, but when people in London start hooting and howling, I think you really deserve it." The only place he'd rather be on a Saturday night is the dance floor of the Sound Factory, with John or Vasquez on the decks. "I'd go to New York every weekend. I had the money. When people come back and tell me they're playing our records over there, it's the ultimate compliment." Despite being a dedicated clubber from the age of 14 and a DJ since 1982, Terry shows no sign of getting jaded and knows little trouble staying enthusiastic. "I used to be a gas fitter and spent eight years under old ladies' sink lifting meters. Compared to the prospect of getting back under that sink, the oldest night in Cambridge playing records like, it's heaven to me." **Frank Tople**

### Terry Farley Classic Five

- 1 Sugar Minott Mr DC
- 2 Chuck Brown & The Soul Searchers: We Need Some Money
- 3 First Choice Let No Man Put Asunder
- 4 Reuben Wilson Get To Get Your Own
- 5 Photon Inc Generate Power



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**Oct 25th**

## **2 Funky 2**

**'Brothers and Sisters'** Scouse house from Liverpool 3 piece. A hands in the air anthem burning up club charts. PA ing across the U.K.

**Nov 1st**

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### **'We Came in Peace' '93**

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**Nov 8th**

## **Fresh Tunes**

### **'Do You Know What I Mean?'**

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**Nov 8th**

## **Jungle High (featuring Blue Pearl)**

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 Joey Washington "Watching You"  
 Phuture "Inside Out"  
 Odyssey "Feel My Love"  
 Audio Clash "Life & Die"  
 Smooth Touch "House Of Love" (Love Mix)  
 Mood Live "Work It Out"  
 South Street Players "(Who?) Keeps Changing Your Mind"

\*Previously unreleased



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 BOLTON - X RECS • BRIGHTON - INNER RHYTHM • BRISTOL - REPLAY • BRISTOL - TIME IS RIGHT • BURY - VIBESBURY  
 ST EDMONDS - ANDY'S • CAMBRIDGE - JAYS • CANTERBURY - RICHARDS • CANVEY ISLAND - BEE BEE'S • CARDIFF -  
 SPILLERS • COVENTRY - SPINADISC • CROYDON - H&R CLOAKE • DERBY - BPM • DONCASTER - TRACK • EDINBURGH  
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 LEICESTER - BPM • LEICESTER - ROCKABOOM • LONDON N1 - TIME IS RIGHT • LONDON N4 - MUSIC POWER  
 LONDON SW17 GOODNESS • LONDON W1 - BLACK MARKET • LONDON W1 - CATCH-A-GROOVE • LONDON W1 -  
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 • WALLINGFORD - ASTLEY'S • WALSHAM - X TRUMPS • WARRINGTON - HOTT WAXX • WESTCLIFFE ON SEA - SOUL-  
 MAN • WICKFORD - ADRIAN'S • WIGAN - ALAN'S • WORKSOP - ROULETTE • WORCESTER - MAGPIE • WEST BROMICH -  
 MAGPIE • YEOVIL - ACORN • YORK - DEPTH CHARGE • YORK - TRACK



## Dave Haslam

Dave Haslam—kisses Dave every Saturday at Freedom at the Boardwalk Manchester. What's on your mind Dave? "Was since from the last [musical] generation, I like to discuss how DJing has changed. When I started out, DJs were generally just people who had more friends than anyone else, and who didn't mind being 'them' about. I was intended to fall into it accidentally. Today, kids actually have the ambition of becoming a DJ when they grow up, so it's a lot more and much harder to break in. The very basic requirement is to be a really good selector. The biggest state of the DJ as celebrity has resulted in the need to be cutting and mixing competitively. However, the difference between being a DJ and being a DJ who can turn out superb mix tapes, and actually turning a night into a frenzy at half past midnight, is massive. It's a pity young DJs can't get started as we did, gradually without the intense pressure. Another change is that it's a lot harder to run clubs, because you can't even think of starting up a new night without celebrity names becoming involved. I think the guest DJ thing should be banned. I thought after my trips to Chicago and Berlin, please! As a resident DJ, I do creative Thursday's at the Hacienda, followed by 150 consecutive Saturday's at the Boardwalk. I feel that you should grow into a night, rather than be a hunt for feedback from the audience, which shows that they care. The state of play in 1993 means that a lot of people can only afford to go out one night a week, so it's a great feeling that they come back a week later, trusting me to help make their Saturday night something special. It's like being among friends. A guest doesn't have that responsibility. I think especially they still get a hype for the sort of things that are thrown out, but as tempos for the DJ go, and look down upon the customers, that's a bit of an attitude backfire. A club should be a place where people can have a case where people go to feel relaxed among friends, as a place where attitude. Ronnie Randall

### Favourite Five

#### 1 Inner City Good Life

A lot, because in the old days, it was a night filled with energy, and so were we.

#### 2 Bizarre Inc Playing With Knives

OK, not the most sophisticated release, but that era up in paid breakfasts like Manchester. Some of the music was fantastic.

#### 3 O'Jays For The Love Of Money

Old cool angry funky, sad as it is, it's the best.

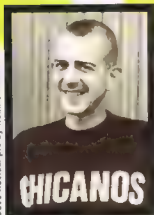
#### 4 Lisa Lisa & Cult Jam Let The Beat Hit Em (Part 2)

A C&C product on a massive scale, it's a bit of a vocal, inspiring. Mr. Dugie me more. DJ's always have a sense that go on about the DJ.

#### 5 Jam & Spoon Stella

Think one's very sexy.

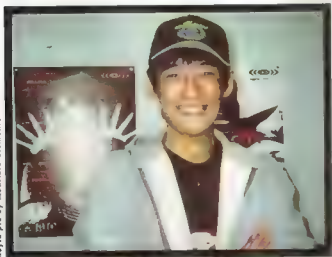
Dave Haslam pic by Ronnie Randall



## Scott Hardkiss

San Francisco's finest, Scott is pioneering a new sound for house through his DJing and label, he's called Hardkiss. He mixes influences from all over the world with that unique SF vibe.

Heyta pic by Maurizio Clemente



## Heyta

Age: 33

Venues: Mix Club, Gold Club, Yellow Club, Top

Style of music: House, dance music, soul and funky stuff

How did you start DJing? It just happened like that and I don't really remember.

Why did you start DJing? I saw the turntable on my side so why not?

Who are the best DJs in the world? Larry Levan.

Your plans for the future: Try to make the best club in the world with my talent, experience and friends. Maurizio Clemente

### Classic five

1 MFSL Love Is The Message

2 Chaka Khan I Know You Love You

3 Donald Byrd Love Has Come Around

4 DJ Heyta With All My Heart

5 Cheryl Lynn Star Love

Tony Humphries pic by Beati



When we're going to a small group of artists which I hope to develop into a touring company, we have to find artists who in Chicago are followed by a national audience. That's the production of Zhanes. He, Mr. Dinko, has a lot of fans. The fans are behind him and give him a scene and a cover which we can use. The problem with having a star that one can use is that the artist isn't genuine with working hard, but is used to a lot of money. I don't want to use him. I remember that he's the artist, we're the producers.

**Elsa Sharp**

### Classic Five

- 1 Rare Essence Disco Fever
- 2 Jamie Principal Baby Wants To Ride
- 3 Made In The USA Melodies
- 4 Steve 'Silk' Hurley I Can't Turn Around
- 5 Jamie Principal Waiting On My Angel



01 Nov 08

With enviable mastering skills, DJ Hyde has been a consistent force within the London hardcore house scene ever since its conception some three or four years ago. After representing Britain in the 1989 DMX mixup championships, he joined forces with his friends PJ & Smiley (aka Shut Up & Dance) and collectively started the Junglista! ball rolling by adding up-top breakbeats to house via such singles as '10 To Get In' & 'Rap Is My Occupation'. Being the most popular DJ on milestone parties Fantasy FM at that time was also an unlimited source of promotion for him and SJAD as listeners were delighted by his on the spot mastermises of uplifted material and Shut Up & Dance prompts. Nufftap buttons being pressed in the underground days of meeting points on the 0639 number? As his popularity grew and grew as a sought after at most events' rave DJ he used his ear for beats as A&R man at Kicker Records whilst releasing 3 singles on Strictly Underground under the pseudonyms Sound Clash, Tigers In Space and The Warrior, which then led on to major success in co-production credits for Isotonic's 'Everywhere I Go'. It was time to use his own name in recording. Hence his first three steamcleaned singles for Suburban Base, the latest being 'The Trooper', 'Rough

Alex Constantinides

**When did you start DJing?** "When I was at college in 1976"  
**What was your first gig?** Oh my god! Well I used to be a mobile DJ but I guess the first professional gig was at a club in New York called the El Morocco on 2nd Ave and 54th street. That was in 1978

**What's your best DJ experience?** "God, there's been so many, I don't know where to start. There's too many good memories!"

**What's your worst DJ experience?** "I like to forget them, because I don't want to get anyone into trouble."

**What would you be doing if you hadn't become a DJ?** "I'd probably be a psychiatrist because I studied psychiatry at college but then I said, 'To hell with it, and got into music.'"

**Any embarrassing moments?** "Yeah, I took the wrong record off" once but only once. God, that's a scary experience: everyone stops and you stop and you don't know what to do with your hand.

**What's your favourite regular gig and why?** Well, I've been so fortunate to travel so much I just can't single out one particular gig, there's just too many. The whole thing in Italy was happening. Ministry was happening. Zanzibar was happening - twelve years of that - and there's too many New Year's Eve's and Christmas's, Birthday parties I just can't single them out.

**Top Five** "My god, that's impossible maybe if you were to ask me to do the top 100 I might just be able to do that but there'd still be too many to leave out." Muff Fitzgerald

### Top Five

- 1 **Public Enemy** Public Enemy Number One
- 2 **Afrika Bambaata & The Soulsonic Force** Planet Rock
- 3 **Jah Shake** English Girl
- 4 **Courtney Melody** Screechie Across The Border
- 5 **Scientist & DJ Hype** The Bee



**"You can make a lot of money in this business, and you may rise to a sort of prominence but that doesn't mean you're going to be successful. The only way a DJ will be successful is through his or her love for what they do."**

## Frankie Knuckles

He's a legend in the industry, a veteran of 20 years of music, pioneering a sound that has inspired two generations, thus far, to get down on it. We're talking about the origins of house music, its evolution, its place in modern music.

Some people say it started in New York at the Garage. Some people say it started in Chicago at the Warehouse. Where it publicly got its name, though, was probably in Chicago. But the same thing that was doing it and inspiring other people were doing in Chicago was being done at the same time in New York, in London. There was probably more focus, but not because it came from Chicago, because at that particular time music scene in New York was stagnant. Then the emphasis shifted to LA. When that died in 80-81 the whole music scene in New York changed, going strictly R&B and nationally across the country, where they believed that music was being dead, everyone either switched to R&B or country and Western because of the film *Midnight Cowboy*, which was very influential at the time. By the time this happened, particularly in the Chicago area, it was very hard to play most of the stuff that was coming. Basically, the garage music was concerned with a new sound, which was R&B, which was really made for the dance floor. So, again, it was about the sound, trying to make it acceptable to a wider audience. Dancefloor's had to change things around a little, which I wasn't getting any remark out at the time. It was really easy for people like Larry Levan, Tee Scott and Tony Humphries to do stuff. Because they were in New York they were getting the work. I think the whole sort of slipped out about Chicago and the different things we were doing then, was working with Jamie Principal and Steve Hurley at the time. *Jack Your Body* took off and that was like, *Aaahh*, the next big wave.

Frankie was surrounded by talent. Steve Hurley, Jamie Principal, Jesse Saunders, Vince Lawrence, Farley Keith and Chip were all part of the Chicago crew back in the day. Obviously the whole gay scene in the States was stimulated by house music. Most of the clubs which were experimenting with this new sound were predominantly gay, particularly in places like New York and Chicago. The Warehouse in Chicago and The Garage in New York were both gay clubs. They weren't exclusively gay, but they had a strong gay following, and yes the sound was born out of that whole scene.

When you work in a business for over 20 years, you no doubt witness a lot of changes. Frankie Knuckles has seen it all come and go. In 1976, Frankie noticed that the records that were coming out were slowly becoming more designed for dancefloors. Things took off from there. "I think in '76 the record companies realized there was a market for dance music for disco. By '77 it was on commercial radio on the radio on the TV. You'd drive along the freeway and see billboards with disco images on them. Before that, when I started this music wasn't being made for the dancefloor, people were just writing songs and making songs that happened to be upbeat and that you could dance to and then watched the disco thing come in and go away, and there was still dance music being made but it wasn't being valued disco anymore. There were clubs springing up, paying a lot of this underground stuff and you couldn't get a disco any more, because no major labels were involved in it. It was a small independents putting the stuff together and putting it out. We've seen it all come and go and it's really funny to me that people expect me, because I have been through it, to be able to predict what is going to happen to the music, which is just impossible. I mean, I know what works for me, that's it."

He's sceptical about a lot of DJ's right now and feels that if a DJ is in this business just to make money that they will never be successful. "You can



Frankie Knuckles

make a lot of money in this business, and you may rise to a sort of prominence but that doesn't mean you're going to be successful. The only way a DJ will be successful is through his or her love for what they do. People pick up on that immediately. As soon as you start playing people will realise your love for the records and your passion for what you do."

In the early days, it was a lot about songs and it still is for Frankie Knuckles. He's a song man through and through. "It's interesting now because the business is so fragmented. You know you have it all. Techno, rap and hip hop, and then you move into the whole house spectrum and it becomes ridiculous. Once you use techno house, tribal house and a tribal, I mean, if there's a label that people need to put on their records, they understand it, which is a question that was never asked in that time and it still isn't. I'm playing and trying to make records the same way I was playing and making them in 1971, when I first started. It's hard to know what it is that these young guys are looking for, but basically the first thing I look for is a song, a tune. A song that has something very hooklike to it that is gonna stick in your head. Secondly, it has to have their gift voice to work with the tune and then its production, it's gonna be produced properly, because of the type of sound system I play on I need quality. It can be sparse, it can be somewhat tribal but it has to still have something odd about it or interesting about it. Something that's going to make you turn your head. That's my job as a DJ, to make people want to go out and buy these records. Now, with this whole record company thing, and going away with vinyl they are going to damage the business because people won't be able to go and buy these tunes, which is a real serious situation."

We go on to talk about the classics and the emotion of good house music, which for Frankie, what it is all about. There are some classics that just put a chill down your spine and you just have to back away for a minute. The one record that probably does that to me more than any other is First Choice's *Let No Man Put Asunder*. Every time I hear it and I hear the way she sings it, the balance in her voice and the emotion I can't help myself. I know mixed that record but I'm not taking about the studio experience of it, I'm talking about it as personifying the way a good song can affect you. Whenever I make a record, always try and make it with that tune in mind. Not in terms of style, but in terms of getting across a message, an emotion, making people feel something particular. That is the kind of music that people remember. I think a lot of the good producers around now would love to have made that record or a record like that. I think I personally what we have been doing the last twenty years or so, certainly what we have personally been doing, and think that's a great marker to go by. You can tell the people that made that record believed in it. It was personal. I think house music has always been about being personal and conveying emotions, moods, times, changes. Just goes on and on. It's endless."

Donna Snell

**"I think house music has always been about being personal and conveying emotions, moods, times, changes."**







## Massimino

Age: 33

Venues: Peter Pan (Stoke), Avalon, Venue, Moll Brogna

Style of music: Garage, deep, and indie

Productions: Sueno Latino, MCI featuring Sima, Mikenas, MCI featuring Diana and various remixes including Banderas

Who are the best DJs in the world: Tony, Humpones, Dave Morales, Claudio Coccobello, Larry Levan, Roger Sanchez, C. Massimino

Your plans for the future: Continue to work as a DJ and produce more and more records alongside creating a new club and a new label

Maurizio Clemente

## Classic five

- 1 MFSB Love Is The Message
- 2 Marshall Jefferson Move Your Body
- 3 Sandee Noiva Me
- 4 Sueno Latino Caroline Dumas
- 5 Coco Steel & Lovebomb Feel It



## Derrick May

Unbelievable thought it may be for people who've been to the place in the last few years. Detroit did once have a club scene that supported its own music. The Music Institute was the legendary breeding ground for the new techno sound. As well as being arguably the most influential techno producer, Derrick May was also a shy D. Now resident in Amsterdam, May was mentally scarred by the hostile reaction that he'd unwittingly helped lay the foundation of hardcore, and a most quietly amusing producers he went back to D to work to support himself. You can currently witness his fast furious and spectacular style twice a month at the Ministry Of Sound and at various spots around Europe. Phil Chessman

## Top Five

- 1 Lil' Louis Music Takes You Away
- 2 Phuture Acid Trax
- 3 Donna Summer I Feel Love
- 4 Manuel Gottsching E2E4
- 5 ESG Moody

## Stephan Mandrax

Stephan Mandrax is the man who brought garage and house to Switzerland. He regularly imports top names like Hurst and Vega to play alongside him at his top parties. He's currently in New York working on a musical project called The Playground for Cutting Records.

## Top Five

- 1 Teule Drink On Me
- 2 Mr Fingers Can You Feel It
- 3 Nightwriters Let The Music Use U
- 4 Chaka Khan I Know You, I Love You
- 5 Trillogy Love Me Forever (Dub Of Doom)

## Mark May

But Mark, yesterday you told me that your all-time favorite track was 'Ain't No Stoppin' Us Now' by McFadden and Whitehead. A bit of a tune, it sums up the whole club feeling. It's euphoric, but ask me for my top five in five minutes time and it'll be completely different again. I'm still a young boy at heart. Resident entertainment jock Mark May won last year's Best DJ Of The Year award, grabbed this time around by Paul Oakenfold. He's currently spinning and gabbing into the mic five times a week at Valentino's in Stoke. On Trent to between 1,500-2,000 people. Nightly though Mark invests much of his spare time of pursuing the idea of a career as a TV presenter. He's currently facing my work at Valentino's, though next year it looks like he'll be moving on to open up a new First Leisure club. Move the challenge of sussing out the crowd in a fresh venue where you're building a business from scratch. Keeping the crowds coming back after this opening night is totally your responsibility. It's a bit of a adrenalin pump, it's even harder. In my scene, once you move to a new club past awards and experience are irrelevant to the crowd, they measure you solely on what you do for them, there and then, you can't rest on your laurels. Personality doesn't count, it's all about the music, though it's an extra buzz when the crowd are made musically aware. In Stoke I'm an antenna DJ, that's my job, and as Steve Wright says, we're the catalyst that brings it all together. Sure, we play good popular music, but we inject that extra unique ingredient between the musical interludes. Doing is a way of life. We had five weekends. It's 14 years, and I don't bother me. I love the life, it's my life. It turns me on." Ronnie Randall

## Favourite Five

- 1 M People How Can I Love You More
- 2 Soul II Soul Keep On Moving
- 3 Clivillés & Cole Pride, A Deeper Love
- 4 Farley Jackmaster Funk Love Can't Turn Around
- 5 Freddy Jackson Love Me Tonight



## Orde Meikle

**When did you start DJing?** "About five or six years ago. **What was your first gig?** We organised a real chance called Davy Brown who is a club called Revolution in Glasgow in a place called Joe Pappara's. Me and Stewart bagged the gig off him and we went down...and there was absolutely no-one there of course. But that was the start."

**What's your best DJ experience?** "It has to be San Francisco. I think we were out there earlier this year, and after having been in LA and been in a really white ex-pat drug scene, we went to San Fran and it was full of gays, hispanics and all kinds of people and the gig lasted all three in the morning and went on till four in the afternoon and then we all went to the beach. That's possibly the best ever."

**What's your worst ever gig?** "The worst ever was quite recently, we drove five and a half hours to do a club in Liverpool, and there were twelve people there. I went on and after I heard someone say, 'That DJ wasn't too bad actually...didn't get any claps at the end and then everyone started singing Beatles songs. I'd obviously made a big impression musically.'"

**What would you be doing if you hadn't become a DJ?** "I'd probably be working in the bar trade, I was a manager before I started DJing and I also went to University, so if the DJing had fizzled out I suppose I would have tried to use my degree in some way."

**Any embarrassing moments?** "Far too many to mention...I think they're going to get worse and worse."

**What's your favorite regular gig and why?** "The Arches, definitely The Arches. If you'd asked me a year ago, I'd have said The Sub, but we have so much control over The Arches, it's our club, you do what you want and the people who come down, they're never expecting anything in particular and I think that's perfect for a DJ where you can just do whatever you want whenever you feel like it." **Muff Fitzgerald**

### Top Five

- 1 **Primal Scream** Come Together (Weatherall Mix)
- 2 **Tulio Pepiso** Stop Bajan
- 3 **Slam** Eternia
- 4 **Liaisons D** Future Jip
- 5 **Thompson Twins** The Saint (Morales Mix)

David Morales pic by Ray Bernstein



Orde Meikle pic by Daniel Newman

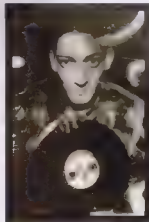


## Mark Moore

"To tell the truth, I can't really DJ. Mark Moore certainly isn't one to mince his words. "I'm totally reliant on The Force, just like in Star Wars. I suffer with me or it's not. When it's not I'm also a bit crap and when I'm I'm totally brilliant!" Sending his apprenticeship at nightclubs watched den the Muri Club, where his selection ranged from disco to jazz. Andrews and the Rupert the Bear Theme. Mark's Irish aesthetic is matched only by his boundless enthusiasm. Leaving the pugnacious and categorisation to myopic francespotters, he prefers to play what he calls. Forbidden Records. "I'm playing a techno club...play my energy records. It's a new energy club...d play techno...just to shake people up and say, look there are no rules, you have to enjoy yourself." Having already scored the dizzy heights of pop stardom with his band, he's now working on a new musical project for his Spring 2001 release. The Force is with him and monster of Fluffy Toy IQ. No release on the Moore disc...but we hope. **Frank Tople**

### Mark Moore Classic Five

- 1 **Laurent X** Machines
- 2 **Carol Jani** Hit & Run Lover
- 3 **Inner City** Pennies From Heaven
- 4 **Donna Summer** I Feel Love
- 5 **Lime** On The Grid



Mark Moore pic by Renee Randall

Ricky Montanari pic by Chris Meier



## Ricky Montanari

**Age:** 28

**Venues:** Echelon, House of Blues, Manhattan, Miami, Bologna

**Style of music:** House, techno, trance

**How did you start DJing?** "I started DJing in 1997, playing parties in different clubs for our school."

**Why did you start DJing?** "Because I've always been interested in music and I like to see the people dancing and having a good time."

**Productions:** Omniverse, Optik, Dreams Unlimited, Loony Toony, "Kiss" and Ensemble, Love Quartet, Riviera Trax.

**Best club experience:** Vao Vao, Rio de Janeiro

**Worst club experience:** Montparnasse Tower, Paris

**Your plans for the future:** DJ, productions, travel, open a whore house. **Maurizio Clemente**

### Classic five

- 1 **Reese & Santonio** Rock To The Beat
- 2 **Jungle Wonz** Times Marches On
- 3 **Shay Jones** Are You Gonna Be There
- 4 **Touch Down** Ease Your Mind
- 5 **Kimberly Ball** Bad Times (I Can't Stand It)

## David Morales

Having started DJing in late 70s New York, David Morales has established himself as one of the world's finest DJs, remixer and producer. The early eighties were spent forging himself a reputation as top spinner in Manhattan's more legendary nightspots, The Ozuna Layer, Paradise Garage, Inferno and Better Days. It wasn't until he moved into the world of production and remixing that Morales began to gain worldwide recognition. As remixers drift in and out of fashion, David Morales has managed to stay at the cutting edge by diversifying his style from smokin' soulful reggae to his hard edged Red Zone dubz. Mr Morales has been responsible for some of house music's finest moments: 'Be Your Friend' with Robert Owens, Clive Giffen's 'I'll Be Waiting', Black Sheep's 'Strobelite Honey', 'The Saint' by The Thompson Twins, 'So Hard' by the Pet Shop Boys and of course 'Where Love Lives' by Alison Linnick. His percussive, chunky bass sounds and organ stabs heavily influenced early progressive house however while that particular brand of house gates itself up its own area, David Morales still manages to knock out quality product including his own project with The Bad Yard Club. **Damian Harris**

## Gianni Morri

**Age:** 34

**Venues:** Echoes, Rimini Paradise, Rimini

**Style of music:** Garage, underground

**How did you start DJing?** I started as a game

**Why did you start DJing?** Because I love music and I love to make them dance

**Productions:** A3, Fula, Am, Jihad, eptable Love, Obsession, Got That Feeling

**Best club experience:** Echoes Club and London's Stintily Rhythm

**Who are the best DJs in the world:** Tony Humphries and David Morales, Maurizio Clemente

### Classic five

- 1 **Creative Source** Who Is He
- 2 **William De Vaughn** Be Thankful For What You Got
- 3 **Donny Hathaway** The Ghetto
- 4 **Phyllis Hyman** You Know How To Love Me
- 5 **Ten City** Devil Joe

## Nori Maekawa

**Age:** 33

**Venues:** Gold Club, Yellow Tokyo

**Style of music:** House, garage

**How did you start DJing:** I was a heavy clubgoer, and then I thought that I could be one of the DJs who makes the scene

**Productions:** Zahana, Do You Wanna Ride

**Best club experience:** Spinning at the Colche in New York with our own party called 'The Culture Day'

**Who is the best DJ in the world:** David Mancuso

**Your plans for the future:** Take a trip to Hong Kong, then go to spin at the Source in New York. **Maurizio Clemente**

### Classic five

- 1 **War** City Country City
- 2 **Gwen Guthrie** Seventh Heaven
- 3 **Harvey B** No Way Back
- 4 **Aftershock** Slave To The Vibe
- 5 **The Cut** Kindness Of Weakness

## Mixmaster Morris

Describing himself as "one of life's natural activists", beginning his DJ career at rock gigs in the early eighties and through private broadcasting, Mixmaster Morris dove into house and techno at the turn of the century. He was one of the first to play the genre live, using a sampler and sequencer, and in 1990 he was one of the first to switch to ambient music. Disillusioned by the conformity he saw running rampant across the dance-floor, the chill-out room became his home, leading to him releasing 'Flying High', his debut album as Inesistible Force, and playing at international venues from Universe and Telepathic Fish to XS and Buddhist clubs in Tokyo. Now he's delighted to hear of ambient clubs popping up nationwide. He's working on his second album and keen to combine his DJing with live ambient. "I want to blur the boundaries between the two completely," he says. "Everything's going to land, then and Morris shows no signs of compromise. I can't play the commercial DJ game because I'm not prepared to play music just to entertain the crowd. I only play music to make a statement to say that this music is good." **Andy Crisell**

### Classic five

- 1 **Terry Riley** A Rainbow In Curved Air
- 2 **Spacemen 3** Ecstasy Symphony
- 3 **Tonto's Expanding Headband** Riversong
- 4 **Laraaji** Day Of Radiance
- 5 **Hillage/Giraudy** Rainbow Dome Music

## DJ Muggs

Now extremely hot production property as the DJ behind Cypress Hill and the Soul Assassins posse which also includes Funkdoobiest & House Of Pain (he produced 'Jump Around', amongst others), DJ Muggs has an illustrious 'breaks mad' DJing career behind him and also currently runs the lobby for the legalisation of marijuana Stateside! **Alex Constantinides**

## Paul Oakenfold

**When did you start DJing?** About twelve years ago

**What was your first gig?** 'Rumours Wine Bar in Covent Garden with Trevor Fung. Trevor Fung got me in to DJ for him

**What's your best DJ experience?** There's not really one, from clubs to Wembley Stadium. Future and various guest spots and playing in front of 95,000 at Napoli football stadium with U2 and a club I once played in Buenos Aires.

**What's your worst DJ experience?** To be honest with you I haven't had many really bad gigs. I think it was the rave in the early days, some of those were a pain in the arse, having to park a mile away and carrying your boxes through muddy fields, they were probably the worst. Boredom and all those.

**What would you be doing if you hadn't become a DJ?** I first started off in the record industry working in promotion and stuff, so DJing's been more of a side-line. I'd probably be doing the same thing, going to clubs and listening to DJ's.

**Any embarrassing moments?** Just the usual, picking up the wrong record, people coming up and knocking the record, nothing like Kenneth Baker!

**What's your favourite gig and why?** In the last year, Mykonos in the summer playing in this gay club that was full-on and Munich Olympic stadium with U2 and 70,000 people that and 4 nights at Wembley Stadium being in the changing-room with a football under my arm and ready to get out there. **Muff Fitzgerald**

DJ Nori pic by Maurizio Clemente



Paul Oakenfold pic by Daniel Newman







Graham Park pic by Ronnie Randall!

one of the top tight football managers are Scottish it's little surprise that one of our top deck managers is also from north of the border. Graeme Park has been voted top club DJ 1990 and 1991 by Dance Magazine DJ of the year in 1992. Mr Park made the move from Glasgow to DJ in Nottingham sometime in the early eighties. He's got Garage, Jurassic's fine mixing skills and record collection to offer the North and Midlands areas. The Kool Kat in Nottingham, in Sheffield, Twelfth Century in Derby and in London, Friday nights at The Hacienda with Mike Pickering. He's played all over the world spreading the international DJ with a success down to the fact that he knows the audience that plugs the dance industry, preferring to judge the quality of a record rather than relying on the DJ. So Graeme have you a profound comment on the DJ's looking back to you for inspiration? "It's a little difficult to be nice - it would be easy every time I go to the DJ, to tell them to fuck off, but I can't do that and say that Graeme Park is a git because then everyone's not going to be so happy." And off to go see **Damian Harris**

Damian Harris

- 1 Brenda And The Tabulations Let's Go All The Way Down
- 2 M.K. Irving
- 3 Ice T less no water
- 4 Cheryl Lynn Escote
- 5 M.K. Irving & Kiki Dee & Titi

The only DJ from the original Radio One line-up still left broadcasting. To say this man is a DJing legend in his own lifetime is, of course, an understatement. He has played and broken more new acts than anyone else in the biz. He remains as enthusiastic today as ever and still manages to stimulate and wind up his audience with an eclectic mix of rock, grunge techno and hip hop.

Probably the most famous drum roader in recent times and credited as one of the innovators of ambient house. The good doctor's DJ career moved up a gear or two in 88 when he was given a slot playing the chill out room at Paul Oakenfold's Land Of Oz club in London. Set up War! Mr. Moon Records with Youth as a vehicle to release own music in partnership with the KLF's Jimi Cauty. Under the name The Orb, their second single, A Huge Ever Growing Pulsating Brain That Rules From The Centre Of The Earth broke hits and set new parameters in contemporary music. Two albums, 3 Peel sessions, allying with Steve Hillage in System 7, remixes for Primal Scream, Depeche Mode, Lisa Stansfield and Bad 2 another stunning single 'Little Fluffy Clouds', a Top Ten hit with Blue Room and an Orb tour across the earth were all to follow. And to come... a 'Tubular Bells' remix and an Orb version of Silver Machine due by the end of '93. Currently in partnership with Thrash, Dr P continues to DJ whenever possible and has recently been in action with Freaky Realistic and at London's Drum Club, Bass Cafe and Club Duo.

**Gordon Knott**



*Gilles Peterson pic by Richard Reyes*



by Paulette pic by Daniel Newman

Pauline plays regularly at Home Parades at Manchester. She also co-presents Granada TV's...

## Gilles Peterson

At the age of fifteen, Gilles had already bought his first set of double decks and radio transmitter, a self-confessed radio nut and very janky, turned on to the soul and jazz pouring from south London pirate stations. From running a pirate station in his own garden shed, his first break came when he lent the fabled pirate Invicta his transmitter, in exchange for his own show. Shows followed on other stations, while Gilles made his first forays into clubland. When I first started on pirate radio, the London soul scene was split into two distinct camps. You had the suburban soul 'Malia. Chris H.I. Robbie Vincent, even Danny Rampling. I was involved with this safe largely white, scene, through Nicky Holloway's Special Branch parties and weekenders, but I didn't just want to be one of these exclusive soulboys so at the same time I was doing these very urban, inner London clubs. Gilles took over the residency of the jazz room of the Electric Ballroom in Camden at the time probably the biggest Black club in London. It was here that Paul Murphy, a genius, as Gilles states emphatically had started what would become the whole jazz dance scene. It was madness! It was as street as you could get. The kings of the dancefloor downstairs would graduate upstairs to the jazz room, so I was dealing with the royalty! I went through a huge learning process there because if you fucked up or played the wrong record, they'd literally bottle you!

After two years there, playing "mad, mad, Art Blakey and fusion records for the fiercely competitive dancers, he moved to the altogether more salubrious surroundings of Soho's Wag Club. However, after three years of sharp suits, Bluenote be-bop and an ever growing reputation, Gilles felt things were getting a little stale. With the advent of acid house in 1986, he found what he was looking for. Although Acid Jazz started as nothing more than a joke, with Gilles following Nicky Holloway's acid favourites at a rave, with a smily off the wall selection of jazz, at seminal clubs like Babylon, Dingwalls and the Cook Happy parties it grew to be far more than the sum of its parts. "It was," Gilles affirms, "that watershed period, where house was coming in, as the rare groove thing was ending." The influx of funk fans disenfranchised by the popularity of house onto the jazz scene, combined with the hedonistic, experimental vibe of the 'summer of love. Inspired Gilles' selection of wah-wah and Hammond organ powered funk, heavy Brazilian percussion and spiritual jazz that made Sunday afternoons at Dingwall's so special.

According to Gilles, Dingwalls was the 'ultimate club', the Church for the emergent hybrid scene. "Dingwalls really brought together the people from the suburbs and the inner city; it was our Wilan Pier, our Shoom." Such a radically mixed and open minded crowd gave Gilles and his Dingwalls

**"It was as street as you could get. The kings of the dancefloor downstairs would graduate upstairs to the jazz room, so I was dealing with the royalty! I went through a huge learning process there, because if you fucked up, or played the wrong record, they'd literally bottle you!"**

partner Patrick Forge an opportunity to shelter all music-barners. He has fond memories of playing 608 State and Public Enemy to jazz fans and deep African and Brazilian music to ravers. Every week we'd walk home, blown away by what we'd got away with. Then the next week would be even better, the week after that better still! Each Sunday was better than the last. After doing that for three years, it was really difficult to go back to DJing when Dingwalls closed, but we did Talkin Loud at the Fridge for a year and now I get some people coming up to me saying that The Fridge was the ultimate club, just as Dingwalls was to me.

Meanwhile, his radio career was developing along parallel lines, though not without a few setbacks. Returning to piracy after the axing of his Radio London show, Mad On Jazz. Gilles and his cohorts decided to fold their fledgling station K-Jazz, after members of a rival station threatened them with guns. Jazz FM's new licence soon saw Gilles back on the air, only to fall foul of the station's middle-aged management for playing hip hop. Eventually sacked for playing peace records and encouraging people to join a peace march at the height of the Gulf crisis, he finally found a home on London's Kiss FM. Radio is a vitally important medium for Gilles and he does regular shows in France, Switzerland, Japan and Germany, as well as his commitment to Kiss, where he is as likely to play Crosby, Stills and Nash as a Tribe Called Quest.

Eventually, according to Gilles, "it all got a bit commercial" with his poaching from Acid Jazz records, to found Phonogram's Talkin Loud subsidiary, a job he describes succinctly as "a bit of a headfuck". He's the first to acknowledge that mistakes have been made. "In a way," he adds, "we're lucky to still be around." Talkin Loud hope to live down the hype of their earlier product and concentrate on the long term development of promising new acts such as United Future Organ sation from Japan.

With a career spanning over a decade, Gilles puts his success down to a constant, open mind, a desire to always confound expectations and break barriers. He has just started a new club, 'The Way It Is', with up and coming jazz rap DJ James Lavelle (of Mo Wax Records) playing everything from Masters At Work and Roger S to 'fast jazz and his trademark Brazilian tunes. Rating Jah Shaka as 'one of the greatest DJs in the world', he hopes to follow his example and make his own one off club plates for the club. "It's taken me a long time to get a plot together for this club. But now I feel we have somewhere we can experiment with the music; add live music, keyboards and samplers to the DJs, try and do something new." As a DJ, he is not only consistently broadminded and pioneering, but has actually inspired a whole new hybrid musical form. And there's precious few who can say that.

## Pee Wee Ferris

In 1965 Pee Wee opened his first club night 'Stomp' at Spagos. Later that year he started doing Mestermix edits for radio station 2JJJ's dance music program. 1966 saw the warehouse party scene take off in Sydney. The Recreational Arts Team (RAT) were becoming a force. Pee Wee played at their first major new years eve party that year at Luna Park on Sydney Harbour. Production work soon started with the Australian remix of Holiday Rap. Since then he has lent his talent as either producer, remixer or writer to over forty releases. 1987 and hip hop was becoming a big deal world wide. Pee Wee broke it in Sydney at a Legendary club night called Me Down. It was also here that he began using three turntables and a sampler when playing out. 1987-91 Large dance parties were very popular and Pee Wee was inevitably on the lineup. 1991-93 the pace hasn't let up with extensive work around Australia as well as having one of the busiest schedules in Sydney. He is Australia's most accomplished DJ. **Andy Morris**



Pee Wee pic by Daniel Newman



DJ Pierre pic by Renita Rendall

## DJ Pierre

Destined to be forever known as one of the creators of acid house, DJ Pierre's career began in 1983 in the suburbs of Chicago - the French monkier was adopted after a disastrous early party he threw under his original DJ name - and took off when he played at L.I. Louis' infamous parties. Like many Chicago DJs, Pierre stopped playing when the house scene in the city collapsed, but was eventually enticed back to the decks when the offers from England began to come in. Often confusing (but occasionally delighting) crowds with his outlandish mixture of regular house, acid, garage, Detroit techno, disco classics and his own Wild Pitch style, Pierre's nonetheless become a dihard member of the US transatlantic DJ pack with his regular visits.

**Best Mix:** An astonishing blend of Rhythm Is Rhythim's 'The Dance' and The Nightwinters' 'Let The Music Use You' which raised a deafening cheer at Full Circle.

**Favourite thing about the UK:** Ribena

Phil Cheeseman

- Classic five**
- 1 Marshall Jefferson** Move Your Body
- 2 Ten City** Devotion
- 3 900° of Salsoul** releases
- 4 Rhythm Is Rhythim** Strings Of Life
- 5 Mr Fingers** Can You Feel It

## Mike Pickering

**When did you start DJing?** "I've always been a DJ. I was always the guy at the party putting on the severest singles, old Motown or Northern Soul or whatever and it just progressed as I got bigger."

**What was your first gig?** "Haze Grove Youth Club in Stockport."

**What's your best DJ experience?** "I think a lot of the Friday 'Nude' nights at the Hacienda and DJing in brilliant places around the world notably Sydney. I had a great night there. Tokyo was brilliant and some great gigs in Texas."

**What's your worst DJ experience?** "A lot of my worst ones, I can't talk about, but maybe a thing in Chinatown in Manchester at a demo for the Tanmenen Square Massacre, that was the most painful thing because no-one turned up."

**What would you be doing if you hadn't become a DJ?** "I'd be a window-cleaner."

**Any embarrassing moments?** "Yeah, taking off the wrong record. Many, many times. I never started that crazy."

**What's your favourite regular gig?** "Obviously it would be the Hacienda, but how my favourites are Cream in Liverpool and Renaissance in Derby." Muff Fitzgerald

### Top Five

- 1 **Al Green** Tired of Being Alone
- 2 **Marvin Gaye** Let's Get It On
- 3 **Sterling Void** It's Alright/Runaway Girl
- 4 **Cc Rogers** Someday
- 5 **M People** How Can I Love You More

## Jon Pleased Wimmim

Jon has presented the sound of 'leisure', fast, tacky and wild. From house, hip-hop and disco to trash, he is also partial to a little dressing up occasionally.



Jon Pleased Wimmim

### Premiere

Premiere is one night of experimental jazz hip-hop outfit Gang Starr as well as being one of the most sought after DJs in the States.



Mike Pickering

## DJ Pogo

Rakim was just what it was just different, I don't know, I can explain it but as soon as I heard it, I knew that I liked it. Put it this way, with a week of owning 'Rappers Delight' I knew all the lyrics backwards, forwards and sideways."

DJ Pogo, probably the most well known masterminding hip hop DJ in this country, may to explain his obsession with the whole culture of hip hop. Because an obsession is when you hear of his masterminding DJ initiation process, a process which developed skills which have seen him tour the world, reach heavy heights in the DMC DJ Championships alongside his friend Q-Tip, master Swizz, remix a lot of Motown, Love to The Demon Boyz to House Of Pain, countless radio slots over the seven years, his own group in P.U.Z and a steel rep with nuff out. "When I first got my set of 1200s, sat down and opened them carefully and polished them every day," he continues. "Then, for about three years from about 1984 I just used to lock myself in a small broom cupboard with my equipment and practice for hours and hours on end, not eating, not sleeping, nothing. I wanted to be there so bad, I wanted to be so good, I just used to practice all the time, hard so many, do to lock up, then hip hop came to this country and the States. And I wanted to be with them and more." Alex Constantinescu

### DJ Pogo Top Five

- 1 **TLA Rock** It's Yours
- 2 **Eric B & Rakim** Eric B Is President
- 3 **Ultramagnetic MCs** Ego Tripping
- 4 **KRS1** - Everything
- 5 **Public Enemy** Public Enemy Number One



DJ Premiere

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Photo by Chris Mellor



## Scott Pullen

1984 saw Scott's first major resident slot at Sydney's innovative Tivoli Club plus guesting at Jamison St's Berlin night. DJ'ed alongside JJJ FM's Tim Ritchie at Australia's first large dance event - the RAT parties who used the 15,000 capacity Hordern Pavilion. Helped to establish the internationalism of dance music thru events such as Symposium, Fun, Meltdown and Jazz Dance 1 & 2 with Marco & Fern from the Young Disciples. Partnered Rob Milton (from London's Dirt Box) at Junkyard to pioneer rare groove hip hop, funk and go go. Promoted and DJed with Sydney Youngblood, De La Soul, Galliano. The Chimes and Beats International who inspired him to set up own group - Freestyle Sound System. Then went on to found Australia's first raggamuffin crew, The Poetic Beat Freaks in 1990 and compiled a double dance album for Virgin Records called 'Slow Groove'. Helped to launch Talkin' Loud and Acid Jazz in Australasia and reviewed dance music and culture in the music press. Currently DJing for Radio Eastern Sydney and at Kinselas, L'Otél, Soho and The Basement. Scott's message to the world is, "Music is my life, if I can make people happy playing music then I'm a happy little vegemite!" **Gordon Knott**

### Classic Five

- 1 **Tower Of Power** Ebony Jam
- 2 **Maceo Parker** Shake Everything You Got
- 3 **Konk** Baby Dee
- 4 **Tito Puente** Ban Con Tin
- 5 **Lyn Collins** Female Prancer LP

## DJ Ralf

Age: 31

Venues: Cocorico, Riccione, Ficaraldo, Florence, Area City, Venice, BBC, Bologna

Style of music: House

How did you start DJing? A friend of mine asked me to play in a club for him as he couldn't turn up and as I had radio experience I accepted and everything started from there

Why did you start DJing? Simply because from when I was a child music for me was the most important thing

Productions: Shafy 'Deep Inside Of You', Deep Sky Higher 'Near The Clouds' and various remixes

Best club experience: Ministry Of Sound, London and Razzmatazz, Florence and a lot of others

Worst club experience: A club in a Capri island

Who are the best DJs in the world: Larry Levan, Tony Humphries, Junior Vasquez, Timmy Regisford, Frankie Knuckles

Your plans for the future: I would like to play in the United States, Japan and I'd like to spend more time doing my music productions and not necessarily house music only **Maurizio Clemente**

### Classic five

- 1 **Sadee** Notice Me
- 2 **Cyandre** Bra
- 3 **First Choice** Let No Man Put Asunder
- 4 **Carl Bean** I Was Born This Way
- 5 **Strafe** Set It Off

## Red Alert

Red Alert is the most highly respected old school hip hop DJ in New York. His mix shows on Kiss FM every Friday and Saturday night are essential listening

## Rame

Age: 27

Venues: Kinko, Bologna, Peter Pan, Riccione, Zap, Brighton

Style of music: Garage, hard house

How did you start DJing? My dad is a collector, he owns more than 20,000 records - he taught me all about it

Why did you start DJing? Because I like being in the middle of situations and I love music

Productions: Peter Pan, CP

Best club experience: Peter Pan, Riccione

Who are the best DJs in the world: David Morales, Danny Tenaglia, Claudio Coccoluto, Tony Humphries

Your plans for the future: Working at around the world to gain more experience learning more about music and to have my own club

**Maurizio Clemente**

### Classic five

- 1 **Kym Mazelle** Useless
- 2 **Frankie Knuckles** Tears
- 3 **Little Louie Vega** Ride On The Rhythm
- 4 **Marshall Jefferson** Move Your Body
- 5 **Sueno Latino** Sueno Latino



Photo by Sage

## Danny Rampling

Danny started the highly influential acid house club Shoom with his wife Jenny and has not looked back since. Other memorable club nights have included Pure Sexy and Glam. He is about to release a single as Millionaire Happy

## Ricci

Age: 30

Venues: Matis, Bologna, Coconco, Rimini, Area City, Venice Echoes, Rimini

Style of music: Techno, trance and progressive

How did you start DJing? When I was 14 I started for fun

Productions: Datura, Ramirez He is Party Glam Cosmo Trash Trashman Satisfied Dance Or Die

Best club experience: Diabolika Club the first Italian after hours

Your plans for the future: Work in all the Italian clubs that I previously mentioned and do one nighters in the European capitals alongside continuing my recording productions Maurizio Clemente

Classic five

1 Moby Go

2 Iggy Pop Lust For Life

3 Transformer 2 Pacific Symphony

4 The Cramps Surfing Bird

5 Lords Of Acid I Sit On Acid



Ricci

## Justin Robertson

When did you start DJing? "I started doing small parties for friends at the start of 1999

What's your best DJ experience? "It's difficult to say, there's lots of clubs I love playing at, some of the Flying nights at Venus have been really good. Back To Basics is always really good. Full Circle Boys Own. Too many really

What would you be doing if you hadn't become a DJ? "I really don't know. I got a degree in Philosophy at Manchester University, so I'd probably be working in a record shop. That's what I was doing before

Muff Fitzgerald

Top Five

1 G-Force Spicely

2 Primal Scream Loaded

3 Code 61 Drop The Deal

4 Rhythm Is Rhythm The Dance

5 LNT Work It To The Bone



Justin Robertson pic by Ray Burmiston

## David Rodigan

Any discussion of reggae music and its development and audience in this country is bound at one point to mention David Rodigan. With his own daytime show on London's Kiss FM where "I can play some of the other stuff, like a good soul tune, for instance Carleen Anderson's new one, that I like" he has been a stalwart reggae radio presenter ever since hosting the only slot in the country for reggae music in the late seventies through to his legendary Capital Radio Saturday night slot which ran for over ten years. "The reason I think reggae is doing so well now," He enthuses about it's recent popularity, "is that it's always been a music that people generally like and the influences of the Rastafarian movement in the seventies and Bob Marley gave it real popularity. Now the difference between that and the style of music that is very much in influence today is that the rhythms that are around now are not so much based on the bassline. With the introduction of synthesised equipment into the studios more experimentation was done with drum sounds. Couple that with the influences of the sound system culture and you have today's rhythms which are very very danceable for anyone." An expert ear that has called reggae far

Alex Constantinides

Top Five

1 The Abyssinians Declaration Of Light

2 Delroy Wilson Dancing Mood

3 Bob Andy Feeling Soul

4 Bob Marley Redemption Song

5 Buju Banton Bogle Dance



David Rodigan



Danny Rampling pic by Ray Burmiston

## Sasha

**When did you start DJing?** "1989"

**What was your first gig?** "A mobile DJ who used to work down our local pub started putting on house nights, he was looking for DJ's and I had a copy of A Guy Called Gerald and Marshall Jefferson 'Move Your Body' and I thought 'yeah I can fucking DJ'. Turned up at the club saw Technics decks and thought 'What's pitch control?' I was mixing vocals of 'Big Fun' over vocals of 'Good Life' I didn't have a fucking clue, but I thought I was wicked."

**What's your best DJ experience?** "The nights that you appreciate most are the ones that you do early on, they're the ones that really affect you. The first one that was really fucking good was Shaboo in Blackpool. That was the bollocks."

**What's your worst DJ experience?** "I did this party in Birmingham for 4,000 people and the decks were in the back of this van, one deck was on top of a box of records the other was on the floor, the rain was coming in and pouring down the back of my neck, but the people were brilliant everyone was so up for it."

**What would you be doing if you hadn't become a DJ?** "The last thing I did before DJing was telesales for a month and another great job was shovelling rabbit shit for 50p an hour. I also worked in a fish farm shelling and cleaning whelks! It was hideous."

**Any embarrassing moments?** "I was playing at Universe, I put this tune on and it was such a wicked record I went onto the dance floor and forgot I was DJing. I'm out there going 'What a tune!' Anyway the record ran out and there was this like thirty second gap. Next minute Judge Jules comes up to me and says 'What the fuck do you think you're doing?' You're DJing. You're half-way through your set."

**What's your favourite regular gig and why?** "Shelly's in Stoke. That was fucking amazing. The bollocks. Sold out every week, hands in the air piano breaks come on." *Muff Fitzgerald*

### Top Five

- 1 Gwen McRae** Keep The Fire Burning
- 2 Fideifatti** Just Want To Touch Me
- 3 Massive Attack** Unfinished Sympathy
- 4 JT and Company** Don't Deal With Us
- 5 Gloria Estefan** Live For Loving You

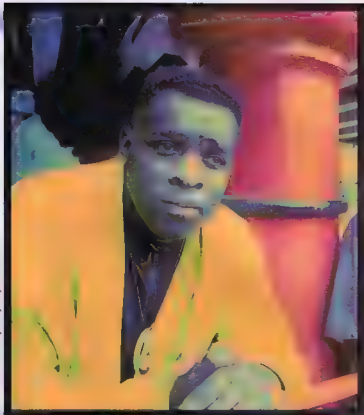
## Saxon Sound

Fueled by the lifelong commitment of those into reggae, there are countless sound systems throughout the UK with a history all of their own. Reggae sound systems come and go as trends change but one collective of the reggae equivalent of DJs named selectors has remained a constant phenomenon right from the late seventies days of Lovers Rock and the heights of cultural reggae to today that sound system is Saxon. "We were the bullies of the eighties, and the people want us to be the bullies of the nineties!" Says Dennis, founder of the sound while talking about their participation in Sound Clashes throughout the country where a hall is set up with the two sounds in opposite corners and on the night the winner is whoever gets the crowd moving best. Another factor in winning is whoever can come up with the best dub plates or 'specials' these being one-off recordings from top DJs who are around or visiting who lay down lyrics concerning the sound system over the latest rhythms. "I reckon we've got about two thousand specials now." Dennis says as if it's nothing. What a collection. Watch out for a lot more of Saxon Sound in the near future with a record label and film production company in the runnings.

### Saxon Top Five

- 1 Dennis Brown** Do You Know What It's Like To Have A Revolution
- 2 Half Pint** Greetings
- 3 Papa Levi** Mi God Mi King
- 4 Garnett Silk** Mama Africa
- 5 Tenor Saw** When The Road Calls

Kevin Saunderson pic by Ray Bormistrop



## Kevin Saunderson

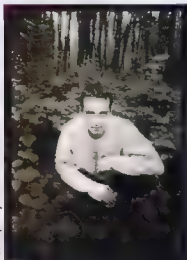
As one of the original Detroit techno trio, Saunderson is far better known as a producer and one half of Inner City. But he's no slouch on the decks either, and his flavour in the perfect situation is the broad style more typical of Chicago DJs - techno, house, garage and classics - though purists were aghast when a year or two back he polled a toe in the house scene and toured the UK playing nosebleed breakfasts. "When I lived in New York," says Kev, "I loved watching Larry Levin at the Paradise Garage. I also used to watch Ron Hardy in Chicago and the final thing that persuaded me to have a go was being inspired by one of my best friends, Derrick May."

*Phil Cheeseman*

### Top Five

- 1 Rhythm Is Rhythm** Storage Of Life
- 2 Carrone** Supernauts
- 3 Marshall Jefferson** Move Your Body
- 4 Chic** Good Times
- 5 McFadden & Whitehead** Ain't No Stoppin' Us Now

Sasha pic by Daniel Newman



Dave Numan pic by Ronnie Randall



## Daz Saund

**When did you start DJing?** "I started mixing at home in 1986

**What was your first gig?** "My first gig was at Troll in 1988

**What's your best DJ experience?** "It would have to be at Troll, the time they did a beach party. It was absolutely wild with a swimming pool and a truckload of sand all over the floor. It was madness. It was DJing then out front partying, DJing then partying. Completely wild!"

**What's your worst DJ experience?** "One night at Trade I was talking to somebody and the record just finished. So I just picked the arm up and put it on again. There was nothing else I could do."

**What would you be doing if you hadn't become a DJ?** "I would possibly be involved in sport. Maybe a gym instructor. At school I was really into sport and I still train to keep the mind clear, keep the body healthy."

**Any embarrassing moments?** "I played a club on the south coast once and there were four punters there and nine bar staff. After twenty minutes I was just me and the bar staff. That was the worst experience I've ever had."

**Any funny moments?** "I was playing at Trade recently and a punter came up and quite seriously asked for Kyle Minogue or something. "Commercia"

**What's your favourite regular gig?** "I love playing at Lost in Bruton and the Ultimate Management parties are really good at the moment."

Muff Fitzgerald

### Top Five

- 1 **Farley Jackmaster Funk** No Vocals Necessary
- 2 **Frequency** Rolling This Way
- 3 **KLF** What Time Is Love
- 4 **Sha-Lor** I'm In Love
- 5 **Abfahrt** Alone - It's Me

## Dave Seaman

Dave phoned from Australia, eat yer heart out kids. I get asked to travel quite a lot, but the day job keeps me tied down. (For the record the day job includes being half of Brothers In Rhythm, compiling the Morning Buzz chart and running his Stress label) This time I thought, sod it. I'll make time. So I've been to Brazil for a week, and now Australia. When I get back I'm popping over to Greece, it's a great experience. There's definitely a strong scene that revolves around what's happening in Britain, misinterpreted at how much they know over here. Pete Tong's show, the magazines, the updates, the records, all are shipped 12,000 miles within days. It's unbelievable. Brazil was really good too, they're natural party animals of course, but they're so into being involved with what's happening elsewhere around the world. This celebrity DJ thing is becoming a passport to the world. I was offered things in Bali, Singapore - just about every stop en route to Australia and back in fact, word just seems to get around that you're in the area. It's a whole new industry growing underneath the actual music. Back home I've been working hard on the Stress stuff, am remixing half of Kyle's album for five weeks when I get back, remixed. We come To The Pleasure Dome for the flip of Frankie's "Power Of Love" Christmas single... But the hardest job of all was pinning down five best records. So you would be easier, can't do everybody's top five? **Ronnie Randall**

### Favourite Five

- 1 **Massive Attack** Unfinished Sympathy  
Inspired, British, those strings, that cowbell - heavenly
- 2 **Dan Hartman & Loleatta Holloway** Relight My Fire  
Inspirational all time favorite, still sounds as fresh as the day it was made
- 3 **Chaka Khan** Clouds  
Parade Garage classic that still inspires. C&C's mix is as good as the perfect
- 4 **Last Rhythm** Last Rhythm  
Best Italian record ever, stands the test of time better than "Ride On Time" because it never really charted
- 5 **Rhythm Is Rhythm** Strips Of Life  
Musical work of art, with special memories for 89 at the Hacienda

## Smokin Jo

She made her name at London's infamous Trade nightclub and now plays all over the world, voted DJ of the year in 1992. Catch her now on a billboard near you advertising video games.



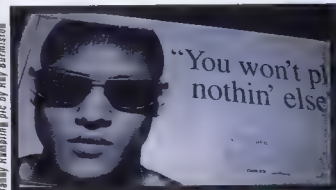
Daz Saund pic by Daniel Newman

## Phil Smart

Phil started DJing in the summer of 88/89. His "big break" came at a club called The Front, which used to put on a recovery club for the large dance parties. As the rave scene took off in Australia Phil rode the crest of the wave becoming more popular with promoters and crowds alike. In 1991 he took off around the globe. The trip featured the UK where he played several dates including the Bram Club. A six month stop in Los Angeles followed with gigs forthcoming there and up the coast in San Francisco. After returning to Sydney he was busier than ever playing most of the major parties and raves. It was overseas influence that had him champion the new hard and deep house sound in a largely techno environment. Sydney's first progressive house night Bounce soon started with Phil at the helm and has been going strong for 18 months. Residencies at Gobi Village and more recently Rude have followed. In his spare time Phil manages Reachin Records and lives on Bondi Beach (tough life). **Andy Morris**

### All Time Top 5

- 1 **Circuit Rider** Sheriff
- 2 **Gat Decor** Passion
- 3 **Jack Master Funk** Love Can't Turn Around
- 4 **The Cure** Primary
- 5 **Djum Djum** Difference



Danny Rumpkin pic by Ray Burmiston





Alex Constantino

## Soul II Soul

The sound system collective that's Soul II Soul is most certainly a house hold name throughout the world—and a DJ. But that was after such masters as Farlay and 'Keep On Moving' grace their ears with their classic flowing sweet melodies and modern beats. What is less well known is the fact that the initial buzz for these gals—their first place was through a couple who had experienced the vibe with Soul II Soul's parties, loved their blend and decided to launch their own recordings. Once upon a time there was no such thing as a house party in London; this idea was restricted solely to reggae and the two artists didn't cross over. They were into reggae you were into soul. But then a single came out that was when a young Jazze B began to get together reggae sound system in emulation of E. Rice, a soul sound unit by her brother. Another in about 83 the two scenes started merging. Soul II Soul was born and Jazz B at about this time. And at about that time as people used to listen to both soul and reggae together, the concept of a soul II soul style became more acceptable.

These were days when Soul II Soul, named so to explain that reggae and soul music are both musics of the soul, would play anything from a hall to a house party to "A wedding or a cricket dance!" In these days when one of these events was actually called a "rave" word would get around that a sound like say Rapattack Beat Freak or Soul II Soul were having a do and, as people came and liked their parties they would keep their ears open for the next one and tell their friends about them. That's how reputations grew. "And by one point," Aitch continues. "Every weekend party that we'd do would be totally rammed right through to six or seven in the morning!"

Then Soul II Soul hustled their way into the now legendary Saturday night slot in Covent Garden's Africa Centre where people came for the pleasurable (and nostalgic for the older ones) vibe with their steaming fresh mix of old and new reggae, rap, soul and above all, rare groove—where Soul II Soul played an integral part in its revival some four or five years ago.

"Cross The Tracks" was being played by us long before it went so far." Aitch gives an example of their upfront thinking. "I think before it got so popular for the people that already knew these so called rare grooves before we played them in the Africa Centre was like a place for old memories people were like, 'Oh, you can still hear tunes like that today?' and we also brought the younger generation who had to come across these tunes before by mixing in these revivals with the new stuff, and I suppose this younger generation is into these rare because it is quality music."

The buzz at this club more than helped when seeking a new sound and, well, the rest is as they say: 'toll pop!' Soul II Soul approached a lot of from a clothes and merchandising chain they excelled at producing and they're recording side and the Funky Udd, above all, rare groove—where Soul II Soul played an integral part in its revival some four or five years ago. For a while some 3000 people were enough to find out about it and it was a couple weeks ago treated to a warehouse party night featuring the original soul assassins from back in the day: Shake & Fingerpop sound The Funky Function March and end of course Soul II Soul and apparently the place tore it up. Well! Was there guilts? Alex Constantino.

### Aitch B top five

- 1 James Mason Sweet Power
- 2 Atmosphere Dancing In Outer Space
- 3 Rueben Wilson Got To Get Your Own
- 4 Faze-O Riding High
- 5 Love Unlimited Orchestra Strange Games & Things

## Sugar Ray

Dad was the DJ that started for Ray in Sydney. Previously, he had been living in London for six months and had house inspiration had worn off on him. Back in Sydney, he began a series of clubs starting with 8 Miles High at the Betty Bar. One of the pioneers of techno in Australia Ray soon gained a reputation for hosting and playing at the best raves. Never one to shirk his duties, Ray then started in 1991. It has since become one of Sydney's premier techno dance clubs. Ray has been voted Sydney DJ of the Year and spent a lot of time traveling the country playing interstate. When he's not on the road, most nights are some of his favorite clubs around Sydney are with Maglo Rude, The Warehouse, Funk and House, Versa. Ray has played a large part of the Sydney club scene and Ray is the main attraction in taking the acts to Australia. Current DJ, a huge thanks to the house in Ray and Sydney crowd favorite.

### All Time Top 5

- 1 Gai Decors Passion
- 2 London Express Express 2
- 3 G7 Seduced
- 4 Dionne Come Get My Love
- 5 Speedy J Don't

## Todd Terry

He's only man who can turn up with a shoulder bag of records for a night's work and still send the crowd home happy. Yep, he plays all his own tunes and charges way too much money and gets away with it!



Todd Terry by Mautizio Clemente

## Tok M

**Age:** 30  
**Venues:** The Warehouse, Funky Udd, Betty Bar, Funky Udd, Funky Udd  
**Style of music:** House, Techno, Funk, Soul, R&B  
**How did you start DJing:** My first love was to be a DJ while I was running a club.  
**Why did you start DJing:** Because I love making people happy listening to the music.  
**Productions:** In Tokyo, Japan.  
**Who is the best DJ in the world:** Gary Levan.  
**Your plans for the future:** I make it at the underground clubs in the world and I hope to have my own club. Mautizio Clemente.

### Classic five

- 1 Two Pacatoricans, A Black Man, A Dominican Do B Property
- 2 Steve 'Silk' Hurley Deb Your Body
- 3 Love Honey Love Heartache
- 4 Pat Metheny Are You Going With Me
- 5 Coco Steel & Lovebomb Touch It



## Pete Tong

**When did you start DJing?** "When I was at School at the school disco once... saw someone playing records and getting paid for it and thought that was a much better idea."

**What was your first gig?** "It was a wedding, with a load of makeshift equipment."

**What's your best DJ experience?** "Anytime with a brilliant crowd."

**What's your worst DJ experience?** "There was a weekend at Prestatyn where someone died from a heart attack before the gig had started, that was terrible."

**What would you be doing if you hadn't become a DJ?** "I'm probably I don't think I ever would have stuck it as a straight job."

**Any embarrassing moments?** "Being caught snogging with Dave Dorrell."

**What's your favourite regular gig and why?** "Greenwich Sound and a co-see second Golden in Salsa because the people are brilliant, they've got the maddest crowds of the moment." **Matt Fitzgerald**

### Ultimate Balearic Top Five

- 1 David Cassidy Christ
- 2 The Osmonds Crazy Horses
- 3 Joe Dolce Shaddup Ya Face
- 4 Shalrie Merry Xmas Everybody
- 5 Abba Watergate

## Junior Vasquez

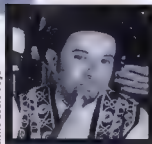
Junior is quite collected and straightforward. He doesn't know what he wanted and how to get it. Working at Downside was nothing in the city, obviously, merely the first step up the ladder. That job led him to be around records a lot and, above all, the vast hordes of people, notably Shep Pettibone with whom he struck up a sound friendship. "I realised how much power a DJ has in a club, even back in the 70s when they only had two amps, two turntables and no mixer. Larry Levan at the Paradise Garage is the one guy who made me decide to be a DJ. Walter Gibbons from the Gallery was another major influence."

Things started happening for Junior: first with the Kss FM crates, then to touring and dealing with Arthur Baker. He was able to cut a couple of albums. Subsequently came the big break in the shape of Heartrob at the Funhouse, the seminal club on 42nd. That led to the opening of Bassline, a tiny space where 2000 people crammed themselves in on Fridays and Saturdays. Eventually, Bassline was moved to Sound Factory. Vasquez's second theme for the first five years: "Nowadays, apart from the odd benefit, I just share my time between studio work and the Sound Factory. I'm no longer a minimalist. The last exacting technique rule goes back as far as the Madonna party somewhere in the meat district, for the launch of her book. I've just finished the Cindy Lauper and the Lisa Lisa albums and, right now, I'm working on solo projects on independent labels. I have a record called 'X' about the house of extravagance, another called 'Dream Drums' and a third entitled 'Get Your Hands Off My Men'. I can do more of the stuff now that I have a studio at home. I see my style rooted in house/disco music. I like a harder modern sound. I'm not interested in anything old. I'm really into the present and the future. I'd play the post-classic now and then if it excites the crowd, but not the usual orles. Sound Factory being after hours sometimes find myself playing 'Caught by the Jockey Brown' or 'Moment Of My Life (Inner Life)' at around 10.30/11 and our usuals bore me."

**Alex Gerry**

### All Time Fave Five

- 1 MFSL Love Is The Message
- 2 First Choice Double Love
- 3 First Choice Let My Man Put Another
- 4 Eddie Kendricks Duff With The Rain
- 5 Third World Now That We Found Love



## Little Louie Vega

One of New York's top gun DJs, the diminutive Hispanic is also one half of the Masters At Work record ng/production/remix team. Even an overwhelming studio schedule couldn't keep him from the turntables. DJ'ing being an obsession... Louie's Wednesday night set at Sound Factory Bar proves particularly impressive. His knack for bringing Latin rhythms and ear-shattering percussions into the freestyle/house arena sets the tone to an instantly recognisable and quite unique style. Not to mention the fact that Vega owns a nimble set of moving fingers that seem to be able to work at the speed of light. **Alex Gerry**



Sven Vath pic by Daniel Newman

## Sven Vath

**When did you start DJing?** "1981"

**What was your first gig?** "At my father's bar, which was called Queens Pub and I played things like Barry White and old disco stuff."

**What's your best ever DJ experience?** "For me, the Love Parade in Berlin two years ago and the Ormi rave in Frankfurt was fantastic, such a peaceful thing."

**What would you be doing if you hadn't become a DJ?** "I'd be a world traveller."

**Any embarrassing moments?** "I was playing at The Warehouse in Cologne and I came out and I had six girls waiting for me. I decided to say 'OK, all of you!' And they all said 'yes' but then I said 'no. And... went home alone."

**What's your favourite regular gig and why?** "On Friday night at The Ormi club in Frankfurt, because I've never felt an atmosphere like this in a club where people are coming only for the music and nothing else and are acting such a powerful, spiritual energy. The Friday night it's like the first time again and again and again. I love it." **Matt Fitzgerald**

### Top Five

- 1 David Bowie Ashes to Ashes
- 2 Vangelis The Earth (LP)
- 3 Peter Gabriel The Passion (LP)
- 4 Kraftwerk Computer World
- 5 And all of mine!

Pete Tong pic by Daniel Newman

Little Louie Vega



## Noel Watson

A veteran of London's early-eighties warehouse scene, the Belfast-born guy struck gold when he co-hosted the legendary *Debutant* with brother Maurice, playing an eclectic selection of hip-hop, funk, disco and the earliest house tracks. One of the few DJs from the original London house scene to actually be able to make New York-style, Watson is currently a popular DJ on the underground 'real' house circuit and is branching into production with Level III on Junior Boy's Own and Unit 46 on Basement. "I still enjoy playing, but these days you have to be more than just a DJ, you've got to be producing as well, that's what makes your name. Everybody is a DJ now, and you've got to have more than just a talent for standing behind a pair of decks." **Phil Cheeseman**

### Classic five

- 1 **MFSB** Love Is The Message
- 2 **Black Ivory** Mainline
- 3 **Louie Vega & Marc Anthony** Keep It Comin'
- 4 **Royal House** Can You Party?
- 5 **Marshall Jefferson** Move Your Body

## Westbam

Westbam is probably best known for his track 'Monkey Say Monkey Do', but he is also one of Germany's top DJs.

## Willow

Top Swiss DJ Willow plays a distinctive blend of space techno and Euro-funking to crowds that are more used to straight ahead rave. He is technically spot-on. Regular gigs include the New York Club, Neuchâtel.



Zoo Experience pic by Daniel Newman

## Zoo Experience

Zoo are twin brothers Bobby and Steve and best mate Chrissy T. They play every Wednesday at London's Bar Thumpin' and their Friday night Kiss FM slot is more of a party than a radio show. They will be back soon with more Garage City nights too.

### Classic five

- 1 **Jones Girls** At Peace With Women
- 2 **Zoo Experience** feat **Destry** Love's Gotta Hold On Me
- 3 **Universal Robot Band** Barely Breaking Even
- 4 **Ten City** My Peace Of Heaven
- 5 **Barbara Tucker** Beautiful People



West Bam pic by Daniel Newman

## Steve Wright

39-year-old Steve Wright is surely the one DJ who needs absolutely no introduction whatsoever, he's also probably the only DJ in our list that everyone has heard in performance rather than via reputation, or vinyl. The Afternoon Show on BBC Radio One is consistently hilarious, inventive, slick and sophisticated. With 7 million daily listeners Steve has become nothing short of a national institution, a national treasure even. The amazing thing about Wright and C. J. is their seemingly entertaining version of the good ol'ies on an every single weekday, he's the undisputed king of personal radio, making delivering an entertainment product that rivals commercial radio's music taste isn't bad either. Steve also regularly takes a break from his format, radio show on the road to clubs, and his unique mainstream/cult crossover appeal is neatly confirmed by his popularity on the university gigging circuit. This all-round Mr Nicely every round time to send us a message. "Congratulations on your 100th issue DJ Magazine, respect."

Actually it was longer, but that's the best bit. To Steve **Ronnie Randall**

### Favourite Five

- 1 **Deee Lite** Groove Is In The Heart

Shows that the Americans can really make dance music.

- 2 **Prince** Little Red Corvette

Best performer I've ever seen, when I first saw him do this song I knew this guy was gonna be the biggest.

- 3 **Snap** The Power

Really really good commercial dance.

- 4 **The KLF** What Time Is Love

One of the most exciting records I've ever heard, I like the KLF very much indeed.

- 5 **Otis Redding** (Sittin' On) The Dock Of The Bay

My wimpy one, just so moody and superb, and besides, my wife loves it.



# clubscene

hot to spot

The Spewnee Posse put on **Faced** parties once a month or so at The Cellar Bar, Queens Hall, Bradford. They claim to be an "open matrix, who seek communication and creative collaboration with like-minded individuals", now is that too much to ask for? So if you fancy "a moist and intimate night of freshly squeezed acid over the juiciest chunks of house", then look no further. Next date 23rd October. They'll gladly send you info of their future dates etc, so drop them a line: S.P.I.N. PO Box 508, Freepost, Bradford BD3 7BR

**High On Hope** is back! The legendary club night is gracing the scene once more - so if you missed out before, don't make the same mistake twice. It's on 6th November at Subterrania for a new season to continue weekly from the 4th December. Norman Jay and friends will be playing lovely house anthems and classics for a party crowd that's sure to be there.

**Attitude** is a benefit night to be held at Subterrania (12 Acklam Road, W10) in aid of Body Positive (helping men, women and children affected by HIV and AIDS). It's on Thursday 28th October from 9pm to 3am with DJs Danny Rampling, Norman Jay, Graeme Park, Paul Harris and Richie Fearless. Info 081 960 4590

what's happening



**Rude** is every Friday at London's SW1 club, Victoria Street. October 29th Phil Perry, Luv Dup and Rob Montgomery are playing with resident DJs Anselm Guise and James 'Savage' Tetter. Info

0273 671 350

Pure Fifth are holding another gorgeous garage night called **Space** at TJ's, Swan Street, Loughborough, Leicestershire on Saturday 6th November. DJs Simon James Sparkle and guests keep it good. Info 0533 553483

**Anthem City** is gonna be a massive event at Liverpool's 051 club, on November 5th (yep that's bonfire night). Shades Of Rhythm will be performing live, plus DJs Wely, Vertigo, Dave Graham, Mike Knowler and DJ Pig C. Tickets are eleven quid. Info Line 051 236 2211

Todd Terry will be appearing at the Hacienda on bonfire night. Friday night a **Shine** night and that means Tim Lennox and Alistair Whitehead doing the business. Well worth a look in.

## Top Flyer

Mouth watering indeed. **Wild Fruit** continue their delicious events once a month at Brighton's Paradox, West Street. As you can see from this flyer their next gob stopper will be on Monday 1st November for a night of Oral Fruits. DJs Chris Pete Hayward and Craig Woodrow play groovy tunes for a very willing crowd.



Glam presents **State Of Independence** (hey that's a play on words!) at the 051, Mount Pleasant, Liverpool on Thursday October 28th. Robin S and Degrees Of Motion will be performing. It's got to be worth a visit and Juan Atkins and Dave Nave are playing, so it should definitely be in your diary.

Progress are putting on a night that's going to be even more special than the nights they already put on. It's going to be **Hot To Trot** at Venue 44, Belvedere Street, Mansfield. Nottingham NG18 1LL on Saturday 30th October. DJs will be Graeme Park, Alistair Whitehead, Jim Ryan and Jools. Tickets are £11 from 0623 22648.

Even Veth will be doing a four hour set at Brighton's **Zap Club** on November 1st. For more info contact Jay For Life (one of THE top record shops in the town)

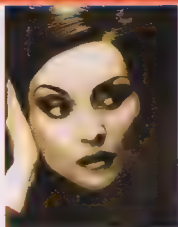


## Cultural Vibes

**Cultural Vibes Club** at Union Street, Plymouth celebrated its first birthday on 2nd October. It was a fabulous night... of course.

pic by Peter Read





in Italy, last week and the Coco Rico was still giving it that summer vibe. Funny enough it was pouring 'down with rain' but that didn't stop this Saturday night party which was in full tilt when I arrived. Renzo, the head director, insisted on showing me the newly installed laser light show on the main floor (very eighties) which was pumping out some very pacy techno, yes the techno is spreading fast across Italian dancefloors. In the other room a much rarer party carry-on prevailed. Half of the worlds stray drag queens and freaks appeared to be partying on down so I immediately joined in. A fantastic night, the Coco Rico is still ruling.

Back in London hello the very cruise bar. (Stimulation is shining at the most popular hot spots in town, yes this is the place to find the must swish disco bucks around and swishing further afield popped into the last night of Tolemi at the Fringe. The Terry Hunter one all the way from Chicago was spinning some fierce tunes, luckily he didn't manage to get his disco specks out, but I heard he was desperate to. Anyway it was really crad down there with the likes of Frankie Foncetti giving it some fancy footwork on the floor, yes some DJs do dance and the ones that don't are really missing out, you know who you are.

Kathy Brown, she of 'You Can't Play Around' surely one of this years club classics, did some gorgeous 'PA action this weekend and her follow up 'Turn it Out' is definitely one to look out for. She was in all over the town, and visited the Zap Club in Brighton where her diva voice brought the house down. Down at Queeraction on Sunday she carried on and her beautifully sculptured nails looked fabulous wrapped around her mic as she belted out her hits.

Now on Tuesday, Champion records had their Madhouse record launch party at the Circa Bar in the very posh

Brighton. As usual, this time it was a major drink up session for many spotters and the record boy Yvette also a chance to hear Kerr Chandler DJ (very underground and very cred, unfortunately the party ended a little earlier than expected, and a very confused Ricky Morrison turned up with a bag full of buyers and nowhere to fit them.

Next on the agenda, The Fruit Machine at Heaven on Wednesdays seems to be picking up again. The Powder Room, launched a few weeks ago, attracting the cream of London's drag and Miss Kimberly is the hostess and MC on this very special night. Of course the ever glamorous and inspiring Tasty Tim was playing some of the best camp NY tunes around. This week the drag trio Sister Act did a well rehearsed routine, consisting of songs by Jade, Mariah and other soul sister notables.

Well what is happening down at Gao Baby and Love Music? That queen of drag hostess Yvette has resigned, she's packed her bags and she's out the door, moved on so to speak, onto pastures new, I think forward in anticipation.

In town this week, Ann Consuelo made an appearance at Heaven's Garage, which hasten to add, and she even pays any garage music whatsoever.

Now that the Caton A Groove team have departed from the Star Bar, Anyway, Miss Consuelo managed to put off a meek house PA right in the middle of Mrs Woods' techno set on the main floor. I decided to join the Consuelo road show and ventured on to the SLY Club, where the straights were jumping and having a real good time. Ann wowed the audience in a one piece body suit, standard sing diva outfit, while her backing dancers swirled behind her doing a number of body contortions. I even managed to fit in a brief visit to the Cafe De Paris, where Mr Foncetti was mixing it up in his own unique style. It looks like the Cafe is fast becoming a home for the latest in garage tunes.

Fierce Child, Fat Bonny's Saturday night at Maximus continues to flourish, popular to a maxed crowd with Keith of KCC Boys fame whipping the crowd up into a frenzy, I managed to tear myself away and rushed to the Ministry where New Jersey's finest, Kerr Chandler gave the crowd my orgasm after vinyl orgasm during his 3 hour set. And with that, have to depart, so for now, love you all. May the music last forever. Julia



**1 Vague,**  
Leeds  
(Saturdays)

**2 Wild Fruit,**  
Brighton  
(once a month, Mondays)

**3 Hard Times**  
M. field  
(Saturdays)

**4 Progress,**  
Derby  
(Saturdays)

**5 Cultural Vibes,**  
Plymouth  
(Saturdays)

**6 Club For Life,**  
London  
(Saturdays)

**7 Shine,**  
Manchester  
(Fridays)

**8 Bounce,**  
Nottingham  
(Fridays)

**9 Coco Club,**  
Brighton  
(Saturdays)

**10 Pure Filth,**  
Loughborough  
(once a month Saturdays)

Please keep that clubscene information coming, preferably a month in advance of the event. Send all flyers, any gorgeous pictures of your mates, gossip etc to Clubscene, DJ, 4th Floor, Centro House, Mandala Street, London NW1 0DU



## Dance Europe weekender

### 24-26 September, Euro Disney

It definitely wasn't Mickey Mouse. And for three days no-one gave a Donald Duck. Though it is possible that perhaps a few imagined they were Snow White and were by turns feeling sneaky, speedy, dopey, munchie, boogie, randy and grumpy. The 300 riot police who turned up armed with tear gas, batons, machine guns and 101 Damians expected 2,000 football hooligans and it soon became apparent they thought they were there to protect their Bambino.

Organised by Nicky Holloway, obviously no Dumbo, the three day event was originally due to be held at Euro Disney, but after media hounds had besieged the Disney PR office in search of potential Mickey Mouse with a spiffy, stones, Walt's people backed out—a gesture that suggested: 'I think he's sort of early on we can expect them, Walt should wait a bit here.

Finding a site 10 kilometres away, the party went ahead anyway, just. From the start it was clear that the police and fire officials can't give final permission for such events until the night when everything, marquees, sound, lights etc are all in place and have all been checked over. The officials turned up at six pm on the Friday night, the event due to start at eight. At midnight they finally gave permission to the organisers to proceed.

Before you could say supercalifragilisticexpialidocious, the three tents were packed and rocking as people burst in, letting loose and releasing the tens on that had built up during the atrocious delay. A selection of the finest beat-barons Europe has to offer proceeded to take the crowd through their paces as the weekend kicked into its stride. Jim Ryan from Chuff Chuff soon had everyone going choo choo choo cha boogie while in the next room Ars from Greece turned in a fab a-dab-a-dopulous set for a crowd which included his entourage, and who obviously loved it Greek style, responding to the frenzy by chanting 'Up The Ais'. Meanwhile, Cesar De Meero, Cuban veteran and from the On Off club in Barcelona, played a stormer that had mick and Monsieur Newman screaming 'Hail Cesar' by the time he tucked his tunes back in his box. Alfredo got into the spirit of the thing by kicking his set off with the theme from The Pink Panther, mixing it up until he was cut short by a splendid live performance from DJ Ream.

Just in. Interesting. Robertson span boody brilliantly in his own inimitable style, while Brandon Block, who could always start an alternative career as a stand-up comic if he ever gets bored behind the decks, proved he's the archetype when it comes to party DJs.

My only gripe is that there was too much going on, it was impossible to watch anyone's entire set, because that meant you'd miss two other people on the other stages and consequently missed most of Westbam's set, not to mention a few others. Nevertheless, it was a real privilege to be there. Talk about 'Oh heaven!' Three hours into the event the chief of police withdrew his men conceding he'd been expecting a load of ruffians and scoundrels, commenting that he'd never seen 'such a well-behaved crowd or such excellent facilities'.

words by Muff Fitzgerald  
pics by Daniel Newman



# four to the floor

house column

Imports supplied by Vinyl Solution dance basement, 231 Portobello Road, London, W11 071 792 9778

**VINYL SOLUTION**  
DANCE SHOP  
THE EDITOR

Call 0891 866916 to hear this issue's House 10 on the Four To The Floor Clubline. Calls cost 48p per minute peak rate, 36p all other times.

One of my enduring memories of this year's New Music Seminar was the 'Crazy' mad-as-a-hatter party around which the new mixes of **Dajae** and **JS Saisoul** with **Tajana** like a pup with a new bone, and seeing the two of them dancing together at the Sound Factory's 'Crazy' jazzed worked a mix for a full twenty minutes. Now the thing's arrived, in the shape of their enthusiasm in **JS Saisoul** and **JS Saisoul** with **E Smoove** and **Demix** Garter involved in **Tenaglia's** mixes, this is a regga package that truly utilizes the two discs and realises the potential of the original. Music that oozes sophisticated and grooves in regga pants. If that's the case for the much-maligned double pack, the case against **JS Saisoul** more than amply put by **Pauline Hurey** 'Feel Like Making Love' (Sony S2). Only the original mix, which is virtually a rock record, makes any sense at all, and the rest, presumably an attempt to please all tastes, are an absolute dog's dinner, a crying shame when so few genuinely good vocalists, which **Pauline** undoubtedly is, are getting this sort of opportunity on major labels. Another example of the genre, **Judy Cheeks** 'Soul Love Positive' straddles the fence with an assortment of mixes by **Frankie Fontetti**, **Sasha West End** and **The Commission**. None of them are offensively bad, but only **Fontetti's** rather polished vocal and dub mixes are really worth playing from a tune that's well on the way to achieving top handbag, baroque status. As for **Graeme Park** himself, **JS Silver City's** 'Love Infinity' (Silver City) which, in fact, some music needed steel into the original, there's not much sign of any other ailments about handbag or otherwise, though **Loleatta Holloway's** 'Mama Don't Papa' (Wax) 'JS Saisoul' respectfully mimicked by **Steve Hurey**, who's showing quite an aptitude for this sort of thing, is an obvious must. **JS Saisoul** continues to hold their ground with **Butch Quick's** 'Pressure' (JS Strictly Rhythmic), which I rather stupidly overlooked last time, and from the same production team of **Johnny Fontana** and **MC One**, **Paikwestro** 'Tension's Place' (Carved Heaven Azuli).

**U.N.I.T.E.D's** Mother Mary (JS Knockout) carries on the same

positively infected vibe as the previous 'Revelation' and with the latter joined by **Mind Readers** excellent 'Living My Life Underground' (Tomato) and the equally fabulous 'Do You Feel Me' by **Victor Simonelli**. First Time on domestic release, it seems like the number of companies prepared to stick their necks out by licensing music they believe in is multiplying at the time.

If that's a triumph for good taste, the **Outere Brothers** Pass

Capone and Dajae pic by Benoit



The **Totip Paper** (JS Azuli) mixes, certainly, has the most stupid profane record possibly, I've ever heard with its non-stop unambiguous references to 'sex, sex and other nannies'. And it's not even funny. **Happily Hurd** and the crew can't make records you don't have to be a porn mag, and it's to appreciate, as evidenced by **Indo's** 'Are U Sleeping' (JS Azuli) (mix), a female vocal in typical Chicago 'dub' style.

With its clearly regga mix, **Lafayette's** puging the same old groove, it's a pleasure when something different comes along. **Believers** 'Who Dares To Believe' (JS Strictly Rhythmic) is one of those records that seizes the fashion victims from true music, rivers, disjunctive piece of **Wild Rhythmic** goes azz-funk complete with the save and guard, and of **JS M1** keyboard pre-sets here, 'Mystery' and orchestrated by an amazingly confident **Roy Caves** (or the **Wild Pitch** sound) is beginning to attract ratings in ever greater numbers. **X-Press 2** have seen the most successful to date, but **Ln's** 'Good For Me' (French Frac) interview, generally interpreted as the story of a few days at the bar, while **Impractical Capers** 'Rub Up The Dub' (Cultural Vibe) contents itself with the non-stop. The **French Frac** mix is a back with the pleasantly deep azz-flavoured 'Another Canal' (French Frac), produced by the always interesting **Ludovic Navarre**. Back with the form names, **Mirage's** 'Everything's Gonna Be Alright' (JS Suburban) is the regular, soulful Suburban groove with **Victor Simonelli's** mixes, while new boy on the block **Terrence Parker's** 'Up to his groovy' mix, again with **Donnie Marks** 'Stand Up For The Soul' (JS Strictly Rhythmic). Another regular visitor to this page is **Kerri Chandler**, whose 'Better Late Than Never' (Marthouse) isn't as immediate as some of his other recent work, but, in preparation to wage on it being a grower. **Roger Sanchez** is again the man this issue would need more production than Broadway with **D-Day's** 'D-Day' (JS Trax) and remixes on **Unation's** 'Dreaming' (MCA) and the extremely tribal 'Bottom by Zap Mama' (it's a solid groove, but nothing quite enough to set you 'feet on fire').

Finishing with a trio of home grown goodies with a **JS** flavour, look at the possibilities of **Love Tribe's** 'Together' (Mama), **Splice Of Life's** 'Sole Fusion' (inspired by 'Love Your Life' 'Hott') and the spafied out trance of **Symetrics**. Anyway, Time, **Phil Cheeseman**.

## House Top Ten

- 1 **Dajae** 'U Got Me Up' (remixes) (JS Capone)
- 2 **Believers** 'Who Dares To Believe In Me?' (JS Strictly Rhythmic)
- 3 **Paul Johnson/Armando** '3rd Dimension Quick Draw'
- 4 **Loleatta Holloway** 'Mama Don't Papa' (Wax) (JS Saisoul)
- 5 **Donnie Mark** 'Stand Up For The Soul' (TP Mixes) (JS Strictly Rhythmic)
- 6 **Lafayette** 'Better Late Than Never' (Marthouse)
- 7 **Judy Cheeks** 'So In Love Positive'
- 8 **Politic Of Dancing** 'Release US' (JS Strictly Rhythmic)
- 9 **Splice Of Life** 'Live Your Life Hot'
- 10 **Tension** 'A Place Called Heaven Azuli'

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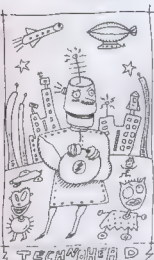
**karen anderson** I work hard to love you **robinson wall project feat. cliffon king** family prayer **darryl d. bonneau** say your gonna stay **cassandra harris** hold on tight **alexander hope** Saturdays **22 large** take me away **hardrive** deep inside **Inr** reachin' **blaze project feat. hunter hayes** why can't we live together **mindreaders feat. malik hart** living my life underground **splice of life** i can't get enough **naomi daniel** stars....plus on all formats the previously unreleased **mission control** outta limits an early **Murk** production soon to be released as a fierce 12" with UK mixes...

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## UK

**Resoraz** Art Of Time Warp Quite a while since a Warp record made it onto these hallowed pages, but yes Steve this record made my wiggly bits go a bit squidgy. Underwater sonic tones create a fine build up as Billy the Bongo Man gets busy on the 60 potato skins. Then a rough & busy bass drops the mood as a funky break kicks in, and the whole affair lets loose with synth washes and electronic doodlings awmed. A massive record for the morning late dance at Sheffield Civic Centre. Check.

## Holland

**Hard As Hell** Boom Boom Boom 3 tracks of bass n hell! Science Sucks is a track that goes totally abstract, imagine spending 3 hours in a washing machine with Terry Wase? Total head 17th music distorted to clinical precision. Wowvery! The Boom Boom Boom track sounds a lot like Fierce Pump Diva Cheeky, Sexy and Rude. Boom.

**DJ Hooligan** B.O.T.T.R.O.P. Remixes And 3 tracks of hooligan acid music here. The A side contains 3 dodgy housey mixes. But favourite here are the B.O.T.T.R.O.P. mixes, they provide a nice warm texture of hard funk beats and rough acid sounds. Sounding rather like country & western music playing on a 303 machine? Intelligent music for us dickheads. Gismo's mix kicks the best.

**Reyes** Squeeze To Dead EP **Koor** Rock With Me is the cut that grabbed me. With its rising kick drums and serious bass that creates that awesome que reaction. Pulled up has kick drums that pattern left to right, combined with some bumps up that produce a real feeling of tension on release. No breakdowns, no stabby tunes, just hard hitting rhythm. Pure Data. Works!

**The Re-Animator** Bigger And Bolder **Koor** 5 tracks of techno trash, hard but still capable of tracing out hardcore animators in full effect. Ping.

**Zultan** De Dondergod **Hard Stuff** A real drop of the hard stuff. Making Motu head sweat like the M People, this is rough and full and good enough. The mighty Zultan wets planet Earth to blow the rainbows away from the 'grief' sound systems. Tracks like these can 'rain the dead'. Hard hitting and distorted, motorcity x-o-ds are effective. This is roadkill music for the industry motorized computer babes. Pure architecture.

**Ech Heftag!** **Ull** **Je Dabbe** **Rave** 2 tracks clocking in at around 200bpm a piece. This is 'haver music', which means pure hooligan stomp. No soul, no music, no melody, no songs, which suits most, just heaps of fun, angst and energy. This doesn't move you, then you're an alien. So it's time to get the next shuttle back to Planet Moody. We need so much more to remind us that we are still alive and kicking. Please send us some more. Obta n.

**The Dark Raver & DJ Gismo** **Direction Of Fear** EP **Rave** Another blistering EP I am here designed for all DJs, heads and hackers out there. play this in my steam boiler and it's zipping about the planet at Mach 23. Whoops there goes Earth! Hybrid is an ambient gabba track. Yes, it's a bit like the one you've Gotta Believe contains a nice big break, but it's not winning the title. It's surrounded by Gismo's mix, it's not sounding like the road killer, it's dancing on a motorbike. And the guitar intelligence climbs back into the closet. A.P. New World, a new paradigm. Wow.

## Techno Top Ten

- 1 **Zultan** De Dondergod
- 2 **Hard As Hell** Boom Boom Boom
- 3 **Return Of The Rotten Duck** 1-4
- 4 **Ech Heftag!** **Ull** **Je Dabbe**
- 5 **TNT** Brainwasher
- 6 **The Daltons** Country House
- 7 **Reyes** Squeeze To Dead EP
- 8 **The Reanimator** Bigger And Bolder
- 9 **Morol's** Grooves Part 3 Bitch Mix
- 10 **The Kosmik Men** Archetypes

**Techno Grooves** **Mach** 8 **Stealth** Trotter 100% and Rumble are the cuts to check here. Deep, deep bass and bongos whip up a tribal trance. Funky, chunky and sounding like a funky vers on of Sweet Exorcist. An enjoyable nightmare on wax. Grubby and naffly Check.

## Belgium

**Traxcallibur** **The Dreamer/Believe To Receive** **Boaz** On the B side, a monotonous voice repeats 'Believe To Receive', creating a deep and dark trance but journey. Scary digital waves and choir weave this piece of plastic into a disturbing mood out after. On the A side, **The Dreamer** produces a similar mood. A hypnotic gyrating beast builds up with military style precision marching you to hell and back. Definitely check this out! Recommended.

**Belgica** **Wave Party** **I'll Be Your Guest** **Filler** **Bozal** The only track of note on this 3 tracker is 'Guest Filler'. Simply a kick drum and nothing else! Great for mixing or for adding your own ideas to. Minimalistic and worthy. Boss.

**Exquisite Corpse** **Inner Rhythm** **At** **Psychik** dub from Belgium. Favourite here is the 'Lower World Mix', a hypnotic journey into the bush of ghosts. Conjoining up visions of red Indian Shamanic trance dancing. A haunting shock of cultures overlap ping into our modern day consciousness. Beefy, big and bouncy!

## Germany

**Komakino** **Energy** **Trance** EP **Suck Me** **Plasma** If you liked The Age Of Love, then chances are you will go for this! Sounding like a rougher and deeper version of having your plasma sucked is your bag then of course.

**Energy Raver** **Noite** **Frankfurt** **Beat Productions** **More** **Frankfurt** **Bomb** **Mix** **As** **Two** **Agar** **hurd** **yet** **happy** **acid** **trance** **with** **a** **bit** **of** **a** **harder** **feel** **to** **it**. But this is more of a 4 wheel x number 4. A harder, serious weight behind it. Could even make a monkey put its toe or two. Go on try it on, it's only plastic music, it's good.

**Naomi** **White** is that the grigans saying wicked. Well it's a wee bit further to this one. pop, rock guitars, mmm Now **Dr** **Dr** **Dr** **gine** **vocals** **What** **next?** Or if you don't like a percussion and on xylophone it's the Naomi herself. With the added elements of robotic counting and buzzing riffs. I had expected the Walsh Mac voice, but the human appearance! Wicked Technohead.

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# you know we got soul

SOUL COLUMN

## Caron Wheeler

World wide fame can be a double edged blessing. Especially when, as the erstwhile voice of late eighties soul pioneers Soul II Soul, it leaves you saddened with a history which no one will let you forget. Four years since she shot to stardom singing 'Back To Life' and 'Keep On Moving' Caron Wheeler says she is still suffering from the super-group singer turns solo syndrome. "I don't think I've got away from that because until I have success that equals or surpasses it people will still remember me for 'Keep On Moving'."

"I'm living with it, but I find that more people now know me as Caron Wheeler than as Caron Wheeler of Soul II Soul. So that's progression for me. It's also nice because it means there's a market out there that I like what I do."

When Caron released her debut album, 'UK Blak', few could doubt that she had the potential to make it on her own. Yet, says Caron, her label did little to promote her music, even when the album broke into the top 20. "They were looking for Soul II Soul mark two. I told them I wasn't going to be, that it's going to be completely different, so are you ready for this? I tried to explain it to them and I still don't think they understood because they're still saying why can't we get her and Jazze B back together again."



Caron Wheeler

Though Jazze has worked on Caron's long-awaited second LP, 'Beach Of The War Goddess', the chances of the two getting back together are a million to one. The reason for this is monetary as well as musical. "I really enjoyed what I did with Soul II Soul but it ended on a sour note," says Caron. "They were giving me really unfair offers and it just didn't make any

## Soul Top Ten

- 1 **Carleen Anderson** LP *Promo Virgin*
- 2 **Ronny Jordan** *The Jackal Island*
- 3 **Keith Washington** *You Make It Easy Qwest LP*
- 4 **Roy Ayers** *Mythic Voyage Polydor LP*
- 5 **Lyn White** *I Don't Know Why Chelsea Avenue*
- 6 **Angie & Debbie (Wymans)** *Fact Is, Truth Is Capitol*
- 7 **Vesta** *I'll Give You My Love A&M*
- 8 **Bestman** *Ooh! Yeah! New World Records UK*
- 9 **Cloud 9** *Millennium Acid Jazz LP*
- 10 **Earth, Wind & Fire** *Millennium Warners LP*

sense to stay with them. I just wanted my fair share of the earnings that were being made and a bit of respect.

But adds Caron, "The major thing Jazze did do, regardless of whether he's dodgy or not, is he created a tribe of Funk. Dredds coming from London, England, and that inspired so many Black people around the world. The sore point is on the business tip: that's the part I like to remember."

Now Caron is looking to get out of another deal - this time with her current employees, EMI. For all the above reasons and the fact that the label were reluctant to even release her current LP in the UK, Caron is pretty peeved. "I think they think I'm too cheeky and I've got too much to say for myself," claims Caron. "They really just don't want to promote me and in consideration it's probably time to move on."

Which is just what Caron did once the Soul II Soul circus ended by uprooting from her South London home and moving to America. As with most of her major decisions Caron has no regrets about the move. She doesn't even miss Bighly. "I'm not ashamed to say that because all my friends tell me what is happening but there just doesn't seem to be anything going on. Enough talent but not enough places to put it out. The same old story."

Caron will admit to missing her family and friends. And, when it comes to music, British clubs. "I don't think the clubs in New York are as tough as the one's in London. I can't take the Jades and the SW's. Four boys dressing the same and going ooh or three girls dressing the same and going aah. I think that's why my album got pushed to one side because it's probably too different. If I'd even had a quarter of the marketing that Janet Jackson had for her album it would have done really well."

By the time this article goes to press Caron predicts she will have already left EMI. But the girl who made her name all those years ago as vocalist for lovers rock stars Brown Sugar, then as the Soul II Soul chanteuse, is still determined to go it alone. "This is my reality," she says, "can Caron Wheeler make money as Caron Wheeler? I can't keep going back to people and expect them to prop me up because for someone who loves making music as much as me I have to do it on my own." **Dorian Silver**



# Nervous mastermix tape

with the next issue of DJ magazine  
**out on 4 November**

# DJ\* CHARTS

The hype chart is compiled from returns by around thirty of the top DJs in Europe. They pick the records they think will be big over the next few weeks. Watch them move from the hype into

the main dance charts and onto the pop top 40. All the tunes may not be to your taste but you know they're the pick of the bunch.

## Paul Bleasdale

(Cream, Liverpool)

### 1 One Mindwarp Stress

Best Breakdown: it's a tune for ages

### 2 Chili FM Wave Your Hands White

Monster tune with a serious guitar break

### 3 1 Rude 3-Beat

A little bit of pre-club tip on the Latin tee

### 4 Sunflower Beach Acid Rock Funky Monkey

Not the old acid rock just a sample

### 5 The All Stars Wanna Get Funky Tomohawk

Judge Jules funk it up big time

### 6 Jeanie Tracey It's My Time 3-Beat

Judge Jules funk it up again

### 7 K-Klass Let Me Show You Deconstruction

Stealer from K-Klass and check out 1 2-3 on the b-side

### 8 Verigo Back To Love White

Big party tune, nice flamenco style break

### 9 DJ Duke Blow Your Whistle Power Music

Mad tune, also the time sample quite a lot

### 10 Illustrious GY I'm Ugly White

Mad tune, but makes it a party tune

### 11 X-Press 2 Say What Junior Boy's Own

Stimulating guitar riff, really there

### 12 Ln's Inferno EP Face

DJ Pierre-style disco stomper

### 13 Electric Voodoo In a World Of Trance Strictly

Rhythm

Great tune from Strictly

### 14 Hallelujah Gun EP Happiness Rob's

Great beats with a well-known bassline

### 15 Carlos Big Bad Massive Mumbo Jumbo

Killer tune with a mad sax break

## Twitch & Brainstorm

(Pure, Edinburgh)

### 1 Leftfield & Lydon Open Up Hard Hands

Massive!

### 2 Aphrohead Thee Lite Bush

Da Housecat again - eerie, deep, dark and funky

### 3 The Volunteer Sundown Eye Q

DJ Dag returns with his breathtaking monster

### 4 Intensive Care Unit Brain EP Pye

It's a weird one

### 5 Secret Knowledge Sugar Daddy (Remixes) MFS

Paul Van Dyk transforms this classic into an express train to outer space

### 6 Positive Science Positive Science Ascension

Four tracks of beautiful house music

### 7 Vernon Vernon's Wonderland Eye Q

Re-modelled by Laurent, Ralph & Sven - Europa-a-gogo

### 8 Blacknuss Inky Blacknuss Sabrettes

Minimal tribal madness

### 9 Wild West Terraforma Plink Plank

Solid EP of innovative drum programming topped with

intensely progressing acid lines

### 10 Abfahrt Come Into My Life Guerilla

Pounding

### 11 Exquisite Corpse Inner Rhythm /CK

Throbbing and pulsing - moody yet uplifting weirdness

### 12 UR Galaxy UR

Two pack house disco tracks

### 13 The Corridor Two Days New Ground

Phased, tangled and generally deranged long and epic music

ca. journey

### 14 Björk One Day One Little Indian

Could it be platinum?

### 15 Ozo Lift Up Your Faces MFS

Berlin trance against racism - message in the music



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# An exclusive chart compiled from returns by a selection of the best DJs in Europe.

## the next 45

- 1 **U2** *Lemon*  
Morales turns a good rock song into a great trance track
- 2 **Juliet Roberts** *Free Love*  
Double pack: brilliant song - Morales and O mixes: massive hit
- 3 **Rachid** *Voila Voila*  
Rachid teams up with Justin Robertson for this entr'acte anthem
- 4 **Creative Force** *It's So Good*  
Garage groove double pack with Simonelli and Doc Livingstone in the mix
- 5 **Sound Of One** *As I Am*  
Farley and Heller and Swerick do things to a good New York tune
- 6 **Lydon/Lefftfield** *Open Up*  
Punk punk! We can't wait to see the video
- 7 **Jomanda** *Never*  
Sasha's mixes make a good song into another epic journey
- 8 **En Vogue** *What Is Love*  
Funky divas get housed up New Jersey style
- 9 **D-Tek** *Drop The Rock EP*  
Throbbing bassline, slick samples, pumping track
- 10 **Tension** *A Place Called Heaven*  
Top quality, full vocal track from the UK's premiere garage label
- 11 **Judy Cheeks** *So In Love*  
Double pack with Poncet and Sasha mixes of a great song
- 12 **Pauline Henry** *Feel Like Making Love*  
Another double pack with loads of mixes of the old rock standard
- 13 **Electric Voodoo** *In The World Of Trance*  
More tribal than trance - a weird track
- 14 **Direct 2 Disc** *The Back Stab EP*  
More drummy, dubby quality house with a Crystal Waters sample thrown in
- 15 **One** *Mindwarp*  
Big beats and bigger breakdowns
- 16 **Evergreen** *Tomorrow Never Knows*  
Grinding groove with an infectious vocal loop
- 17 **Soul II Soul** *Back To Life*  
A MAW house mix of the downbeat classic - whatever heart
- 18 **Dajae** *You Got Me Up*  
Double pack of new mixes of this club anthem
- 19 **Chill FM** *Wave Your Hands*  
Monster tune with a serious guitar break
- 20 **Community** *Parade*  
The legendary Florida R&B on vocals for a real swisher!
- 21 **DJ Duke** *Black Rhythms*  
An EP of mad rhythm tracks
- 22 **Chantay Savage** *Betcha Never Mind*  
Hurley's acid club to real spaced music
- 23 **Freedom Williams** *Groove Your Mind*  
Mistlers At Work with some dubs that go really deep
- 24 **Sound Clash Rep** *The Brth Of Shiva Shanti*  
Fabio Parais with a double LP of tribal grooves
- 25 **JC001** *All My Children*  
Mother and DFF remix the fast-talking rapper

UK Hardcore

UK Cooltempo

French White

UK Contrastage

UK Cooltempo

UK Hardhats

UK Big Beat

US East West

UK Positiva

UK Azuli

UK Positiva

UK Sexy

US Strictly Rhythm

UK Cleveland City

UK Stress

UK Thr

UK Virgin

UK Cajual

UK Bostlog

US Class X

US Power Music

US ID

US Columbia

UK Shiva Shanti

UK East West

- 26 **Drum Club** *Sound System*  
UK Big Life
- 27 **K Klax** *Let Me Show You*  
UK Deconstruction
- 28 **Hue & Cry** *New Stars (Honey Noose)*  
UK White
- 29 **Sven Valk** *Accident In Paradise*  
UK Eye Q
- 30 **Uncredited** *Uncredited*  
US Various Artists
- 31 **Airscape** *Casting*  
UK Logic
- 32 **Nush Nush II**  
UK Blunted
- 33 **Johnny Vicious** *Frozen Bass Vol 1*  
US Vicious Music
- 34 **Lost Tribe** *Gimme A Smile*  
Jed Host
- 35 **House Of Virginium** *I'll Be There For You (Santitas/Siam)*  
UK Thr
- 36 **Masters At Work** *When You Touch Me*  
Ital UMM
- 37 **Doobie Brothers** *Long Train Running (Sure Is Pure)*  
Rhea
- 38 **Carlson Anderson** *Dusty Sapho EP*  
UK Circa
- 39 **Intense** *High On Hope*  
US Shelter
- 40 **NY's Finest** *Do You Feel Me (Simonelli)*  
UK Fruit Tree
- 41 **Pinh Circuit** *Sassy Move Maker*  
UK Grand Plan
- 42 **Plastikman** *Spaznik*  
UK Movemute
- 43 **UK Hardcore** *UK Hardcore*  
US Various Artists
- 44 **Nu Colors** *The Power (E-Smoove)*  
UK Wild Card
- 45 **Urban Cookie Collective** *Feels Like Heaven*  
UK Pulse 8
- 46 **WE Tapes** *From The Lower East Side*  
US After Dark
- 47 **Lafayette** *Bottom Line (The Never - Harder)*  
UK Mix 2000
- 48 **Verlog** *Back To Love*  
UK Warners
- 49 **Charlotte** *Sugar Tone (Santitas)*  
UK Big Life
- 50 **Mysterious Gy** *Yo Ugly*  
UK Anata
- 51 **PM Dawn** *When Midnight Sighs (Playboys)*  
UK Gee Street
- 52 **Vernon** *Vernon's Wonderland*  
UK Eye Q
- 53 **Lo's Inferno** *EP*  
French Frac
- 54 **Marmion** *Scorberg*  
UK Supersonic
- 55 **Freak Power** *Turn On, Tune In, Cop Out*  
UK 4th & Broadway
- 56 **New Atlantic** *Flow*  
UK 3 Beat
- 57 **Storm & Herman** *Quick Dance*  
US Strictly Rhythm
- 58 **E&R** *Do Me*  
US Strictly Rhythm
- 59 **Soul Solution** *Love, Peace And Happiness*  
UK Thr
- 60 **Whitney Houston** *Queen Of The Night*  
US Anata
- 61 **Halelujah** *East Of The River Inam*  
UK Rob's
- 62 **Shamen** *Make It Mine*  
UK One Little Indian
- 63 **Jungle High** *Fire Of Love*  
UK Logic
- 64 **Sven Van Haes** *Planet Jupiter*  
Dutch - Global Cuts
- 65 **4 Voice** *Eternal Spirit*  
UK Rising High
- 66 **Air Taloo** *Secret Garden*  
UK City
- 67 **Best Friends** *Tracks Every Other Day*  
Ital Underground
- 68 **La Luna** *I Wanna Be Free*  
US E Legal
- 69 **Original Rockers** *Rockers To Rockers*  
UK Different Drummer
- 70 **Overlords** *Wow*  
UK Anata

Contributions from Paul Oakenfold, TWA, Hugo Bicyer, Paul Bleasdale, Princess Julia, Huggy, Ralph Lawson, David & Grantstorm, Yogi Naughton, DJ Jussi, Dave Calles, Stephan Mandras, Marshall, Al Mackenzie, Patrick S'choon, Mike & Azzadi, Andy Roberts, Ake Watson, Dour Thuthe, Nick Warren, David Anderson, DJ Dick, Chris Good

1987 Original



# TOP 50 DJ Dance Chart

the next DJ is out on Thursday 4 November

The definitive Dance Chart, compiled exclusively for DJ Magazine from a sample of over 600 DJ returns

This	Last	Artist	Title	Remains	BPM	Label
▲ 1	(3)	Juliet Roberts	First Love (David Morales/Durys) (14AR)			Columbia
2		Judy Cheeks	So In Love (Franki Ford/Neil Erbebauch) (14AR)			Faithful
3		Nu Colors	Power Of Groove (14AR)			Wildcard
▲ 4	(4)	Funky 2	Business & Sales (14AR)			Logic
▲ 5	(2)	Culture Beat	Got To Get It (Tongue Frenshau) (12)			Sony
6		Sound Of One	As Am (14AR)			Columbia
▲ 7	(14)	X Press 2	Say What! (24)			Junior Boy's Own
8	(3)	Capella	Got 2 Let The Music (D. Penn/O. Professor) (34/9) (24)			Mr
9		Right Said Fred	Bumped Up (Love Negros) (14AR)			White Label
▲ 10	(31)	House Of Virginism	1 By 1 Time (Sanchez/Sum)			Mr
11	(8)	M People	Moving On Up (Roger Sanchez) (124 %)			DeConstruction
▲ 12	(25)	Grid	Texas Cowboys (Justin Robertson) (14AR)			DeConstruction
▲ 13	(17)	Monumental	Mandala Jones/Marks & Browsers (21/13) (3)			Deep Discretion
14	(6)	D:Beam	Love In Groove (Sue & Pina/Schmitt) (26/12) (1)			Manuel's East West

This	Last	Artist	Title	Remains	BPM	Label
26		MC Sar	Apocalypse (14AR)			Logic
27		Illustrious GY	Ugh (14AR)			Arista
28	(2)	Funky Disco & New Groove	115 A.F. (The Groove Wizz)			East West
29		Jomanda	Never (Sistah) (14AR)			Logic
30	(8)	Haddaway	Life (Bass Bumpers) (128) (18) (31)			Virgin
31		Soul II Soul	Back To The Masters & Workin' A & Funkin' (14AR)			Pulse 8
32		The Source	Sanctuary Of Love (14AR)			EMI
33	(5)	Eternal	Say (Jenny/Henry End) (37 & 11) (1)			Zoom
34	(2)	The Delorme	Believe (Zoom) (14AR)			Pulse 8
35		Urban Cookie Collective	Fools Like Me (14AR)			Media
36	(1)	Clock	Again On (14AR)			MCA
▲ 37	(87)	Aaron Hall	Call A Little Freesty (14AR)			One
38	(12)	Mount Rushmore	Got The Music (17/8) (22)			Mr
39	(6)	Frankie G	Life (Bass Bumpers) (128) (18) (31)			Mr

- |    |         |                   |                                       |          |    |                   |
|----|---------|-------------------|---------------------------------------|----------|----|-------------------|
| 15 | (3)     | Lena Fiagbe       | Gotta Get It Right (Feat. Gonyou)     | 12/19/02 | 21 | Modest            |
| 16 | (10)    | Victor Simonelli  | Do You Feel Me (VAP)                  |          |    | Fruit Tree        |
| 17 |         | Direct 2 Disc     | Back Stage EP (VAP)                   |          |    | Cleveland City    |
| 18 |         | U2                | Unison (David Morales) (VAP)          |          |    | Island            |
| 19 | (64)    | Staxx             | Jib (Development...corporation) (VAP) |          |    | Champs            |
| 20 | (12/19) | D Tek             | Drop The Rock (VAP)                   |          |    | Pauline           |
| 21 | (37)    | Love Station      | Best Of My Love (120)                 |          |    | Fruit             |
| 22 |         | Pauline Henry     | Feel Like Making Love (VAP)           |          |    | Sony              |
| 23 | (10)    | Lindy Layton      | Show Me (G.O. Boys/Maccast) (VAP)     |          |    | PWL/Blast Diamond |
| 24 | (1)     | Guru & DC Lee     | Never Too Time To Play (VAP)          |          |    | Columbia          |
| 25 | (10/19) | Lefffield & Lydon | Count On (VAP)                        |          |    | Hard Rock         |

- |    |                     |  |                   |
|----|---------------------|--|-------------------|
| 40 | Lafayette           | Down Late (feat. Nuyor 749)                      | Major Heads       |
| 41 | Dina Carroll        | I Born To Be Your Lover (feat. Chaka Nuyor 749)  | A & M             |
| 42 | Gabrielle           | Gong Downers (Lauri) (1987)                      | Go Beat           |
| 43 | Fresh Tunes #1      | Do You Know What Mean (1987)                     | Fresh Fruit Logic |
| 44 | Lion Rock           | Carnival (feat. The Gator) (1987)                | Deconstruction    |
| 45 | Freak Power         | Turn On Turn Off (feat. Pizzaman/Pizzones)       | 4th & 8thway      |
| 46 | Grand Housing Auth  | The Question (1987)                              | Olympic           |
| 47 | Hustlers Convention | Volume 4 (1987)                                  | Street            |
| 48 | Lisa B              | Unlimited (feat. Cass/Daunted & Conquest) (1987) | flirt             |
| 49 | Vinyl Blair         | Tug-of-Spoiler (feat. Nuyor 749)                 | Hard Heads        |
| 50 | Simone Angel        | The Legend (Capella D. Powers) (1987)            | A & M             |

**"We give a french touch to house."**

**Ln'S**  
Inferno EP  
12" & CDS

**Renegade Legion**  
Friends or Foes? EP  
12" & CDS

**McGermán**  
Macholand EP  
12" & CDS

**Feedback**  
I'm for real  
12" & CDS

Distributed by Phonogram.

# GLOBAL

Charts

## Most Played

1 Greyhawk	Boiled Acid	Djax
2 Basic 03	Basic 03	Basic Channel
3 Lazer Worshippers	Lazer Worshippers	Xperimental
4 Fuse	Train	Warp
5 Infinite Aura	C Trance	Marthouse
6 Plastik Man	Plastik Man	+8
7 Human Mesh Dance	Hyaline	Instinct
8 Planet Gong	Phases	Djax
9 The Kosmik Kommando		Rephlex
10 Solar Quest	Acid Crumble	Choc's
11 Sun Electric	O'Lecco	R&S
12 Mazdaratti	Mazdaratti	Telepathic
13 Corridor	Element	Sabres Of Paradise
14 Caustic Window	Jeyrex	Rephlex
15 Space Time Con	Fluorescence	Reflective

## One & One Radio (Milano, Italy)

1 Joe Roberts	Back In My Life	ffrr
2 JT Feat Csilla	Play With The Voice	White
3 Workin Happily	Better Things	UDP
4 Aftershock	Slave To The Vibe	Virgin
5 Funtopia	Girl, I Believe In You	White
6 Bobby Fruit	Tried So Hard	Murk
7 Mount Rushmore	I Got The Music	Ore
8 Mariah Carey	Dream Lover	Sony
9 Ultra Nate	Show Me	Electra
10 Nu Yorican Soul	The Nervous Track	Wormhole
11 UBQ Project	Now I Know I Love You	Vibe
12 Fresh Tunes 1	Do You Know What I Mean	Fresh Fruit
13 Gerideau	Take A Stand For Love	Music Station
14 Trailer Ends	Running Around	Downtown
15 Rupaul	A Shade Shady	Tommy Boy

## DJ Romeo (Vienna, Austria)

1 Scubadeviils	Celestial Symphony	Novamute
2 Frankle	Relax	ZTT
3 Mariah Carey	Dream Lover	Columbia
4 The Delorme	Beathits	Zoom
5 Lionrock	Carnival	Deconstruction
6 D:Ream	I Like It	FXJ
7 Roach Motel	Transatlantic	Junior Boy's Own
8 Cantor & Moses	You Gotta Hope	Dam Mad
9 Ritmo Rivals	Americano Slide	Planet 4
10 Duran Duran	Too Much Information	Parlophone
11 Rupaul	Back To My Roots	Tommy Boy
12 F-Machine	Child Bride	One Off
13 Heroes Of Another Life	I Don't Need You	Kickin
14 B Tribe	Fiesta Fata	East West
15 Latitude	Building A Bridge	Nude

## Ben Stinga (RTR FM, Perth, Australia)

1 Aftershock	Slave To The Vibe	Virgin
2 Underground Sound Alliance	Self Control/USA	
3 Dajae	U Got Me Up	Cajal
4 Ja'Dene	Can't Read Your Mind	Mystique
5 Smooth Touch	House Of Love	Strictly Rhythm
6 Psychedelic Research Lab	Tarekiah Gyroscopic	
7 Afterglow	Come Back To Me	Strobe
8 Slice Of Life	Deep In The Heart	Doghouse
9 Flow	Feel The Flow	Bottom Line
10 Juliet Roberts	Caught In The Middle	Cooltempo
11 Family Project EP	The Jam	Rhythm Factor
12 Creephouse Traxx EP	Happy-a	Show Room
13 Dee Landez	Only You Will Know	Contraband
14 Evolution	State Of Mind	Bottom Line
15 Total Eclipse	Come Together	Sub Urban

51	19	FKW	Never Gonna	Parade	
52	51	Prodigy	One Love	XL	
53	85	Rhyme Time Productions	Go Back Cleveland City		
54	44	Shamen	Cozen On (Speedy J)	Rhyme	
55	124	Vertigo	Back To Love	Wax	
56	28	Kim Appleby	Breakaway	Paragon	
57	74	Futago	Wanna Be Your Lover	Blackout	
58	124	Air Tattoo	Liberty & Justice For All	CD	
59	124	Carl Cox	Planet Of Love	Planet	
60	30	En Vogue	Remedy Love	Real Deal	
61	57	Oul 3	For What It's Worth	Black Acid	
62	16	Lisa Stansfield	So Natural	XL	
63	27	DOP	Party Nation	Genetic	
64	181	Tony Di Bart	The Real Thing	Cleveland City Blues	
65	124	PM Dawn	Patent Eyes/When Midnight Sighs	Real Deal	
66	124	Sarah Washington	Carless Whimper	White Label	
67	100	Vernon	Vernon's Woodland	Eye Q	
68	49	Slamm	Virginia Plain	Black & White	
69	124	Sven Vath	Accident In Paradise	Eye Q	
70	57	Cypress Hill	When The Skil Goes Down	Blackout	
71	124	Nush	Nush 2	Blackout	
72	46	Rozalla	Don't Play With Me	Pulse 8	
73	83	Pleased Wimmin	Passion	Southern Front	
74	89	Power Circle	Garden Of Peace	M & G	
75	124	Ade	Reach Out Your Love	Pulse 8	
76	124	Global Groove	Body Baby	Champion	
77	124	Drum Club	Sound System	Big Life	
78	124	Mariah Carey	Dream Lover	Spic	
79	35	Joey Negro	What Happened To The Music	Virgin	
80	124	Pet Shop Boys	Relentless LP	Paragon	
81	51	Take That & Lulu	Highlight My Fire	RCA	
82	124	Decadance	Opium	White Label	
83	124	New Atlantic	Flirt (John Kelly)	J Beat	
84	11	B Tribe	Flexa Fatal	East West	
85	21	Abfahrt	Come Into My Life	Genetic	
86	124	Clubhouse	Light My Fire	Media	
87	56	Afrika Bambaataa	Freeling Rio	DPC/ZXT	
88	124	J Jeff & Fresh Prince	Boom Shake The Room	Live	
89	124	One Dove	Breakdown	Wish Now	
90	84	Sister Sledge	World Rize & Shine	Rope	
91	124	Mix Factory	Miracles	Black & White	
92	124	Sabres Of Paradise	Smokebelch (Remix)	Sabres	
93	124	Bedrock & KYO	For What You Dream Of	Stress	
94	124	Soul Solution	Love Peace & Happiness	XL	
95	124	Kenny Thomas	Peace By Peace	Blackout	
96	124	Wildchild	Wildfire Volume 3	Blackout	
97	124	Gwen Dickey	Car Wash	Blackout	
98	124	K-Klass	Let Me Show You	Blackout	
99	124	MAW & Jocelyn Brown	Can't Stop The Rhythm	BMG	
100	124	Mindwarp	One	Blackout	

RCA

Stress

Genetic

XL/Realness

3 MY

PWL/Black Diamond

Sony

Paragon

Internal Affairs

Silver City

US E-Logic

Mesa Music

Perfecto

Arista

Hedra Problem

White Label

WEA

ZTT

Limbo

Strategy

Warner

Moto

US Discs/Ran

Fresh Fruit

Black On Black

Planet Four

4th &amp; Broadway

Greenleaves

Pulse 8

RTM

Vinyl Solution

US Music/Hr

Vortigo

US Strictly Rhyth

Acid Jazz

XS Rhythmic

Cryptic

Bacon Bites

US Strictly Rhyth

Real MM

Electra

Save The Vinyl

MCA

Earth

Sun Up

Logic

BLP

BMG

Vinyl Solution

A &amp; M

# 50 DJ Dance Chart



# 16pm

James Hamilton

To help mobile jocks doing private parties rather than club nights, a Mobile Rating (MR) is now given to those discs that James Hamilton would himself consider putting in his boxes for a mobile gig. This - purely personal - rating is obviously liable for reassessment should the record turn out to be a huge hit (or complete flop)!

## POP DANCE

### LEFTFIELD & LYDON

'Open Up' (Hard Hands **HAND 0087**, via **RTM/Amato Draco**)

Ever since house was embraced by DIY music makers as 'the new punk' (except the old punk actually had proper songs, no matter how bad they played!), it was perhaps inevitable that Sex Pistol John Lydon would one day try the new style. That day is here, as Lydon quaveringly wails lyrics that include a 'burn Hollywood, burn!' refrain through: coincidentally? a rather Frankie Goes To Hollywood-ish surging chugger created for him by Leftfield's Neil Barnes in 0-124 9bpm Vocal and longer more excitingly throbbing then reggae-ish half-tempoed tugging 0-129 0-64 9 0bpm Dub mixes obviously destined to attract wide attention: **(MR: \*\*\*)**

### SLAMM 'Virginia Plain' (PWL International **PWL74**)

Pure Hi-NRG, sold with a funky poster to help the boys' chances in the teen doll stakes, this Stock & Waterman produced breathy revival of the Roxy Music classic has weedily galloping 131bpm 12" Master, techno-pop 131 2bpm Safe Hands and blippery rattling 0-131 3bpm La Camorra Headless Pigeon Mixes plus the more frantic 134 5bpm Energizer. It's remarkable how many veteran Hi-NRG producers are aiming their boy groups at pre-pubescent girls now!

### OUI 3 'For What It's Worth' (MCA MCST 1941)

Based on Buffalo Springfield's 1967 US hit, the pop trio's reiss

sued debut is a girl chorused and gruff guys muttered mournful sly message rap, this time promoted as a colour coded twmpack in their own 98m Stop Drop Mix Soulhook & Karlin's more street cred hip hop 98bpm Soulpower Mix, Soulpower Underground Mix Radio Edit and Beats, plus Olie Dogo's gentler rolling 87 9bpm Mellow Club, guitar twanged swampy atmospheric 0-87 9bpm Southern Comfort and Delta Mixes

## GARAGE

### JULIET ROBERTS 'Free Love' (Cooltempo 'stem jam' 12C00L 2811/2812)

Relatively overlooked when first out in June 1992 (despite my rave review!) Juliet's incredibly infectious Crystal Waters-ish 'la la hoo!' chant and gospel choir prodded jingly jolting jiggy canterer has exploded as a promo twmpack ahead of its separate reissue divided between producer Danny D's original now slower 117 9bpm Monster Club Mix and 117 8bpm La La Dub (the first version to be promoted last year as a mystery single-sided) plus David Morales remixed new cool jazzy piano rippled sparser striding 120 2-120 3-0bpm Morales Classic 12" UK Edit and 120-0bpm Morales Club Eclipse on one 12-inch, with matching Morales Classic 12" and Morales Club Mix plus jangler 119.8bpm Danny's Disco Mix and Danny's Disco Dub on the second hopefully this time a huge hit: **(MR: \*\*)**

### LOVESTATION 'Best Of My

### Love' (fresh records **FRESH78**, via **3MP/Sony Music**)

Strongly wailed by New York diva Lisa Hunt, this joyful remake of the Emotions strutting 1977 classic now possibly sounds rather less punchily distinctive but comes closest to the original in its spiritedly striding 0-122 2bpm Spirit Of Love and likewise piano plinked 120 1bpm Venus Mixes, with its sparser spacy honked 122 2bpm Seeds Of Love, organ jabbed 0-123 1bpm Cupid and raver bounding 0-133 1bpm Apollo Mixes doubtless being more suited to clubs today: **(MR: \*)**

### SEVEN GRAND HOUSING AUTHORITY 'The Question' (Olympic Recordings **ELV710**, via **Revolver/APT**)

Discovered as a track on Detroit's Simply Soul label this perhaps overly repetitive 'all I'm askin' a gospelish choir nagged and triangle tinkled stirring hypnotic garage/house churner here has its 121 8-121 7bpm Original Mix plus a new 121 7-121 6bpm DJ Edit and blippy synth punctuated more broken up surging long 122-121 9bpm K-Klass Nightshift. Mix building a powerful groove without the benefit of a song

### LINDY LAYTON 'Show Me' (PWL International/EPN Records **PWL7 275**)

Created by producer Steve Mac, engineer Chris Laws and its breathily swooping sweet warbler this 'yeah yeah' prodded 'show me, hold me, touch me' repeating bright jiggy strutter has jangling 120bpm Macca At Work, Hurley isn't honked 121 7bpm Deep Undercover, funkily shuffling

106bpm Hip Hop and dubwise futility galloping 0-124 9bpm Space Terrace Mixes

### WHITNEY HOUSTON 'Queen Of The Night' (Arista **74327 16930-1**)

Her latest single from 'The Bodyguard' becomes an unhurriedly toping jiggy garage-style strutter on C.J. Mackintosh remixed 12-inch, out commensurately although with few concessions to commerciality, in his 0-118 2bpm C.J.'s Master M.x. Dub Of The Night, Mackapella Mix, classy 0-118.3-118 1bpm C.J.'s instrumental Mix and unpromoted Single Edit pleasant enough but unlikely to provoke anyone into playing it often enough to be a jailable offence!

### RED 2 GO 'EP' (US Wheel **W-09**)

Winston Jones & Sammy Storm's stark but solid stuttry striding garage/dub house ex-track has the Wanda Nash wailed 121 9bpm Thoughts Of You And Me' organ rippled 123bpm 'Like', Dario moaned 122bpm Falling, pulsing 123bpm 'Feel It' 122-0bpm Change and strolling 107bpm Take You Back

## SOUL/JAZZ-FUNK

### FREAK POWER 'Turn On, Turn In, Cop Out' (4th + 8'way 12 **BRW 284**)

Croakingly wheezed, muttered crooned and drawled very much like Gil Scott Heron, with a catchy jingle "let it flow now mama" refrain, Norman Cook's incredibly impressive creation for the guys formerly called Microgroove is superbly gentle jaunty jazz-funk in

ts Donny Hathaway 'The Ghetto' and other classics based 123-Obpm Radio Mix (likely to work well with Shit Sub's 'Ain't No Love') or truer to its trancey title in the swimming synth thrummed bouncy 0-124bpm Pizzaman Mix and starker tinkly then 'pshta pshta' hi-hatted 125 8bpm Play-Boys Fully Loaded Vocal, coupled by the scat produced anguished jazzy jiggling 108 bpm Getting Over The Hump Get It **(MR: \*\*\*)**

**ADE** 'Reach Out Your Love' (Profile Records Ltd PROFIT 402, via Pinnacle) Formerly on Shut Up And Dance, Ade Adelaar sounds tirelessly soulful in Vandross/Downing style as he huskily moans his self-perennated strong song's girls chorused and piano plonked excellent cantering wriggly cool 123-4bpm jocky's Joyful Mix and Acropolis, with a suddery lurching 107 6bpm R&B 'Touch-De-Soul' Mix plus Happy Larry's bass burbled twinty skittering 0-125-1-Obpm Marvellous Mix. (If he's ever printed as just 'Ad', his name is meant to end with an acute accented 'e')

**CHARLOTTE** Sugar Tree (Big Life Records BLRT 100, via PolyGram IPA) Making an impressive debut, this sweetly soulful 18 year-old breathes croons an attractive Blue Zone creation specially written by Lisa Stansfield (in her own style) with producers Ian Devaney & Andy Morns released in Frankie Foncett's sinfully joggling 0-99bpm Foncett Power Mix plus Roger Sanchez's gospel chorused jaggedly cantering 123 9bpm Roger's Uplifting Club Mix and percussive wriggly 0-123 9-Obpm Sugar-Cane Dub, coupled commercially with the S&P Jenner produced warbling gentle new jill swing 108bpm Frame Me while its promo had added bona fide bump 99bpm Foncett Lay Low East Coast Jeep Ride and Jeep Ride Beats plus 123 9bpm Roger's Grand Piano Dub **(MR: \*\*)**

**LISA STANSFIELD** 'So Natural' (Arista 74327 18913-1)

Promoted as a twingack, this is a gentle drum tapped urlichingly repetitive husky lush swayer in its 0 86bpm Original Version, with Frankie Foncett remixed similar but funkier rolling 0-94 2bpm Be Boy Mix, Erotic Jeep Ride and promo-only The Max dub, Roger Sanchez & DJ Duro (not Dero) remixed bassily thrumming

86bpm DJ Duro's Hip Hop Mix, Roger Sanchez remixed striding breathily tremulous 122 5bpm No Preservatives Mix, promo-only Roger's Deep Dub and 0-86bpm Roger's Club Mix, plus an unpro-moed Vassil Benford US Mix

**BESTMAN** 'Ooh! Yeah!' (The Heights/New World Records NWRA 464/H007, via 081-983 6665)

Nicely posed on the sleeve in 50s style, Detroit's La Don Raynel Cardo & Anton & Morn J sankyo moan mutter wai and ah ne a Jewel Silas Jr created excellent Boz II Men-ish 94 2bpm 'ggly roller (in Scoop Mix, Original Edit, Snapapella and Radio Edit) coupled with the smoochy 0-72 2bpm 'I Can Show You.' (Bassapella too! hot as an import during July and again now it's out here)

**AARON HALL** 'Get A Little Freaky With Me' (JACA 'MCST 1938')

Initial y not on import, the harmonies swamped soulfully whining Guy Singer's self-created rolling go go-ish P'unky jacking-igler is promoted here in snappily edited 108 4bpm Extended Freaky Club Version, 108 2bpm Freaky Radio Edit, fully vocal 108 6bpm Freakinstrumental (so called!) really instrumental 108 5bpm Freaky Suite and go go percussion driven Freaky Dub

**TERRI & MONICA** 'Uh Huh!' (Uk Eptic 49 77170)

The soulfully moaning gutting and warbling 'systas' lack a coherent song as rebuilt in Lem Springfield & John Cialfione's pleasantly loping old fashioned 119 4bpm 12' Vocal, Mood II Swing Dub and Instrumental on the House Side but on the better totally different commercial En Vogue-ish R&B Side they sinfully mutter and coo through Kev Boogie Smith's 82 3bpm Vibe 1 Edit and Chocopella Bryce Wilson's 87bpm Chocolate and Kevin Deane's 86 9bpm Cookies & Cream and Mochapella flavas

**HOUSE/PROGRESSIVE/ TRANCE**

**COUNTRY & WEST-ERN** Positive Energy (Effective Records EFFS 009, via Pinnacle)

Lifted from the Renascence EP that was a hot Dutch import on Zebra during August, Speedy J's 'we've got the positive N-er-G' washed and 'c'mon' prodded padding drums strumming guitar and jabbing organ samples

woven 123 8bpm original throbber - likely to work well with the brilliant new 0-117 8bpm Sure Is Pure 12' Mix of the Doobie Brothers Long Train Runnin' (due November 15) - is here also totally revamped with Simon Hanson & Lawrence Nelson's starker Cavern /White Lines -ishly basslined blippy chuggin' 125bpm Hanson & Nelson Club Mix and Dance Hall Dub plus Chris Childs pipingly breezed cantering 127 7bpm Brute Mix **(MR: \*)**

**HUSTLERS CONVENTION** 'Volume Four' (Stress Records (Disco Inc.) 12 STR 20, via DMC 0628-567124)

Prodded by an I-Level sample from 1982 plus some rumbling Rick James beats from 1981 among its many other influences the typically slick 126 9bpm Give It All To Me looks off Greed's latest instalment in their excellent retro disco series, coupled at the exact same tempo with the more percussively chugging Feeling Of Love and thunderously throbbing 126 7bpm Get Yourself Together (which despite a confusingly interchangeable title line chant is indeed labelled in the right order!) This series is really collectible, well

worth issuing as an album at some future stage

**DOP** 'Party Rockin' (Guerilla Records GRAR 61, via Revolver/APT)

The latest Dance Only Production created by those two Kevins, Hurry & Swain (with studio help from Greed's Mike Gray & Jon Pearl), is a bubbly, jiggling throbber prodded by kids' repetition of you gotta get this party rockin' (rather than 'started right') in jerkily loping 123 6bpm Bangin' bippily shuffling 127 7bpm Crackin' and wah wah wukka wukked and organ pushed just flat out driving 127 6bpm Buzzin' Mixes

**RIGHT SAID FRED** Bumped (Tug Records 12 SHOG 7, via Total/BMG)

A rolling jiggly 0-105 8bpm gruff singalong pop swayer in its Radio Version this is then unrecognizably stripped down and Bumped Up by Joey Negro's Dave Lee & Andrew Livingstone in their typically retro disco dub house style as Crown Heights Affair-title 'whoosh' washed pulsing cool 121 9bpm Acshun and City M's was promoted just with similar Rodox and Daybreak Mixes plus Bye Beats but commercially 12-inch

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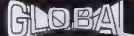
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bpm

with the harmonica stabbed muttering 0-102.8bpm 'Tum Me On (Re-Wrap Version)

**THE DELORME 'Beatniks'** (Zoom Records 200 017, via Pinacole) Originally a hot white label created by Club For Lids DJ Chris Day with Escape DJs Jason Hayward and Martin Tyrrell, this breezily wriggling progressive bouncer still has their distinctive though tricky narrative started then 'beatniks in the house - pow' prodded twittering 129.9-129.8-130bpm Original Mix but as B-side now to new easier fluttery 130.3-129.8bpm On The Road and blippy techno 129.8bpm Dharma Bums Mixes

**THE PLEASSED WIMMIN 'Passion'** (Southern Fried Records/Gol Discs ECR 4) More from producer Norman (Pizzaman) Cook's Brighton based logo, DJ Don Pleasured Wimmie's squiggly synthed, vocodered and chanted simple sparse Hi-NRG 124.8bpm Flirts remake has a surging Relax-type rhythm, flipped by the tranquil then Lippis Inc-ishy cantering 0-100bpm 'The Pleasured Wimmie Meet Betty Blue' (starting with piano from sad move) both very retro disco, carefree and gay

**D-TEK 'Drop The Rock EP'** (Positive 121V 5, via EM) Created by a combination of Solitaire Gee and Rhythm Inventor members the sluttily 'drop, drop, drop' and 'c'mon c'mon' prodded bounding 124.9bpm title track is in sprightly Axel F-ish bassline driven Original Mix and 'put your hands together' girl nagged wukka-wukking Sound Structure Remix, with the 'pa-boom' prodded jittery chugga ng 126.9bpm Chunakufunk! and more snappily thunderthumbed blippy jumping also 126.9bpm 'Don't Breathe

**BIG BEAT THEORY featuring Gillian Randle 'Makin Magic'** (LoveSound Records 12 SAX 1, via RTM/Pinnacle) Finally due out, this Gillian wailed and moaned insistent 'we're all makin' magic, we're all makin' love' celebratory canterer has its synthetic strings swirled breezily romping 128.4bpm Original Mix plus Phil Harding & Ian Cumow's more blippily chugged throbbing 12' Remix, chorused 128.6bpm Mag c Dub, 128.5bpm 'The Rubber Dub and similar twittly instrumenta

## FATHERS OF SOUND

**'Revelation'** (IT Records 170, via SRD) Originally a rare single-sided on Italy's UMM label, Viareggio DJs Gianni Binni, Fulvio Perinola & Paolo's girl nagged trancey swimming and swirling 0-126.8bpm sparse thumper is now flipped (at 33rpm) by two 126-0bpm UK remixes, with a more fully vocal fluttery urgent surging house treatment and properly percussive acidic instrumental

## FREEDOM WILLIAMS

**'Groove Your Mind'** (US Columbia 44 77182) Minus any C+C Music Factory involvement, the gruff nasal hip house rapper's insistent gospel-ish girls jolted old fashioned brassy patterning 120.2bpm Extended LP Version and slarker hip hop 120.4bpm Street Groove Mix are transformed by Little Louie Vega & Kenny 'Dope Gonzalez's' fluid fluttery shuffling percussive 124.6bpm Bolero Groove, surging Dub Your Mind and Dub Groove Mixes

## SHOLA 'Love, Respect & Happiness' (M & G Records MAG 47, via PolyGram)

The Youth produced UK diva's song of hope was initially promoted with Rolo & Rob D's jiggly stark lurching 102bpm Groovyness Heavyness and Drum & Bassiness 'Dignity Mixes' flipped by their scampering 129.2bpm Houseyness and synth gurgled fluttery 129bpm Madness 'Our Tribe Mixes', a Neal Watson remixed dubwise less vocal second promo having his lush synth swirled sliding 0-122bpm Noel's Mix, sparser dull 122bpm Club Vox, 121.7bpm Club Dub and 121.6bpm 46 Bonus Beats As none stand out the wood being obscured by the trees which of these are being released is anyone's guess

## THE FUNKY BUNCH

**'The Message'** (Progress Records PROG 001, via Revolver/APT) Prodded by girls squawking 'the message is sending' (ungrammatical computer jargon, one assumes), this is a beely synth chords burred and piano jangled simple 125.8bpm lurching chugger in its Full Monty Mix, flipped more atmospherically by a long tempoless piano started then tinkly surging instrumental Piano Dub Mix

## TECHNO/HARDCORE/RAVE

### FRESH TUNES #1 'Do

You Know What I Mean?' (Logic Records 14321 1693D-1, via Arista) Originally white labelled on Holland's Fresh Fruit Records at the end of July as by just #1 - in other words, DJ Du & Dobbe (also known as Rene & Gaston, Kiatsch, and indeed The Goodmen!) - this 'Give It Up'-type drums thrashed but spacier surging frantic 134.6bpm tribal trancer has a nervily nagging chant and some accordian-like accents, 12-inched now in a Stick Radio Edit with the similarly drummed jumpy rattling and honking 130.9bpm Ha Ha while the CD edition has extra tracks. (MR: \*)

### CLOCK 'Holding On' (Media

Records Ltd MRL 12 007, via Revolver/APT) Promoted for ages but now apparently due out at last, this synth squiggled and 'hold on, hold on, hold on, hold on' night now' diva prodded simple loping 125.6bpm Italo clomper has a more resonant synth buzzed 0-125.7bpm B-side alternative labelled minus details

### MUKKAA 'Yufichuckad' (Limbo

Recordings/23rd Precinct LHM 227, via RTM/Pinnacle) Packed with a rattlers quaking dirty great resonant sound this fruity synth droned twittly surging 0-130.0bpm fluttery techno trumper from Scotland has some sneaking girls in its Vocal not in its Dub and 'faster Instrumental Mixes' powerful stuff

## RAP/FUNK/RAGGA

### HOUSE OF PAIN

**'Shamrocks And Shenanigans'** (Boom Shalock Lock Boom) (Ruffness/XL-Recordings XLT 46, via Warner Music) Originally out here just after 'Jump Around', when it suffered from companion, this now trendy 'boom' prodded 0-99.8bpm jiggler is reissued with Madhouse's strong new David Bowie 'Fame' jolted jaunty Famous Mix plus the Nirvana droned grungey shouting Bulch Vig Mix, coupled by their 'who's the man with the master plan' chanting 'Who's The Man?' move theme in bright new reggae-ish 96.1bpm Underdog and previously imported murkier rolling 95.3bpm Original Mixes (MR: \*)

# STOP PRE SS\*

The new David Morales tune 'The Program' is finally on promo as a double pack with mixes to suit everybody, via Power Promotions.

Network are combatting the excess of dance vinyl by releasing eight records in one go! They have hooked up with Detroit's very good, very tuff, very underground **Serious Grooves** to produce a series of limited 12s: They are all on coloured vinyl (like the beige boys!) with colour coded sleeves, plastic outer bags... oh and the grooves are pretty cool too Artists include Disco Revisted, Younger Than Park and Jovan Blade.

Vinyl Solution have teamed up with top NY producer Victor Simonelli again to produce **Nu-Civilisation**, a two tune twelve which precedes a DJ friendly double LP in November.

The Golden (Stoke) anthem 'Long Train Running' by the **Doobie Brothers** has been remixed by top Golden DJs Sure Is Pure. It's a real end of the night club stomper that could easily cross over too.

The underground summer hit and Euro pop smash 'Sweet Lullaby' by **Deep Forest** has been remixed by Apollo 440 and the Fillet-o-gang, Columbia are obviously looking for pop chart action here too.

Most sought-after tune of the moment is the Masters At Work remix of **Bjork's** 'Violently Happy', only available on a US Electra promo, apparently never to see release



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**JUNGLE HIGH WITH  
BLUE PEARL 'Fire Of Love'  
(Logic)**

DP "Very dramatic in a fairly camp fashion quite fun, it's certainly sound good on the radio and could be a very big pop hit indeed. The main mixes have Mecca crowd appeal, while the underground can choose from acidic Phil Perry or thundering instrumental 'Samurai' mixes with spoken Japanese bits. Yeah, great effort. Logic have come up with some really good stuff recently, they have the secret hit formula." S-HB "Durga McBroom has a great voice and I can see it doing very good things indeed wide audience appeal though especially for music TV and radio. Video will show it off best."

**RHYTHM OF LIFE 'Herbie Rides Again' (Union)**

DP "Tony Thorpe and Jungie e High/Jungie Reactor's Ben Walters with a pretty good progressive-ish quick spirit thing that's on the verge of getting happy towards the end. I like it though nothing outstanding." S-HB "Yeah, quite samey throughout, disappointing though I can see Ds like Judge Jus, Sasha and Danny Ramping getting off on it cos of the energy involved."

**PAULINE HENRY 'Feel Like Making Love' (S2)**

DP "Oh no, I'm confused billions of mixes (well nine). An old 70s Bad Company rock track with the rough edges smoothed out, quite good radio stuff. It's good to see Sony working Pauline as an act with career potential, we need personalities who can sustain a following for the whole dance thing to survive cos the industry

just won't invest in short term projects. We're certainly supporting Pauline at Kiss. S-HB "don't like the song the lyrics are predictable the mixes are generally dull, no I'm not a big fan, though I liked what she was doing with the Chimes."

**VERTIGO 'Back To Love' (Woo)**

S-HB "Extremely funky track with nice vocals, very up, not strictly my kind of thing but I can see it working in the clubs so I'd play it. Towards the end of a night the crowd would really go for 'Back To Love' as a massive energy boost, it's just got that picky-you-again feel. Quite poppy too, a racy little number. Could be quite big chart-wise."

**EN VOGUE 'What Is Love' (EastWest)**

DP "Extra Smack remixes of a track from the tip of 'Runaway Love' interesting to hear En Vogue in a style that's gonna freak out their r&b fans. An excellent act who appeal right across the board over here, but it's definitely a brave bet considering the strength of their fan base in the States where people aren't so into crossing styles with house. S-HB "Yeah and nice to see Smack diversifying into groups like En Vogue too, more on the r&b tip rather than Smack's usual New Jersey garage thing. The two diverse acts complement each other lovely jubbly."

**AIRSCAPE 'Cruising' (Save The Vinyl)**

S-HB "Nice sleeves on these Save The Vinyl releases nice sentiment too. Starts off with some really good sounds, all jingly-jangly with a quite relaxed Caribbean



esque steel drum trance feel. Unfortunately I fail to go any where, a shame because it reminds me of far off exotic places, quite Bava-like, good for a while, but not more."

**DIRECT 2 DISC 'The Back Stab EP' (Cleveland City)**

DP "Strictly 3am club when you're bombed off yer heads and sud deny it's Phoria! what's that? Quite a bod sound. S-HB "Mmm, yeah, was really getting into it, but then that really tired and over heard Crysta Waters. Gypsy Woman vocal sample came in, brilliant in its day, but now it's boring, time to move on. I love the deep heavy b-line though, yum."

**JUSTIN WARFIELD 'Fisherman's Groove' (Woo)**

S-HB "I'm not sure if I'm into the track. Excellent excellent piano work with Quincy D. It's James soni who, as far as r&b and swing goes, is definitely in the top time by my reckoning. Can't really say Justin's music is cuts, but I've a lot of time for it and yeah, I'd buy it. A nice funky production."

DP "Well, not me. I don't find it particularly inspired lyrically, don't think I'll play it."

**CHILL FM 'Wave Your Hands' (Bocting)**

DP "A two-year-old track from the label that brought us Mother's total, excellent. All Funked Up, but I don't know about 'Wave Your Hands' more like Chicago Oh. A pooding and r&b ball sound even with three new mixes."

**LITTLE GREEN MEN 'Those Escapades Of The Thick Kiss' (Organica)**

DP "As the name suggests, the music encounters 1 in theme. A good harmony in keyboard and chords, harmony form. I prefer the 'Gush/Gush/Gush' mix with its amor-ousness, a gradually building rumbling rhythm with all sorts of inter-esting sounds popping in. Couldn't play it on the show, but nice." S-HB "Atmospheric a bit like spending the night in a dreary tropical swamp."

**SERENADE 'Friend Not A Lover' (Mission)**

S-HB "Soulful girl harmony thing."

# Guest REVIEWS

in swingy r&b and hip hop styles however, the version I go for here is the raw, top militant "Bush Beat Mix" which is very typical of Eric Powell's Bush label stuff. Mmmm, I like those snares, a clunky pots-and-pans-n-the-kitchen type beat. I'll definitely play these grinning Chicago-style sounds. Nice to hear Serenade d'versifying like this.

## U2 'Lemon' (Island)

DP "Dave D. Morales mixes, with Paul Oakenfold's to follow, though probably only half of each will turn up commercially. But D's version? Worry, it's a bit of a listening-at-home-while-sipping-a-large-gin-and-tonic sorta vibe, quite untypical of Morales. S-HB Yeah a chilling on a beach thing. I've actually played a lot of U2's fancier stuff on my Saturday show, it's good that such groups are working with remixers like this, but lately I've been finding U2 a bit too trendy and clique-y for their own good, in fact this one's a bit of a lemon."

## AFTERSHOCK 'Dion't It' (Virgin)

DP "Not another Slave To The Vibe, but then that's an anthem of the year, an impossible track to follow. Dion't It is more a groove than a song, a nice bumpy thang." S-HB Wicked voice, so refreshing to hear a garagey housey track with r&b vocals. Big everywhere, particularly after the dub. Daryll James and Davio Anthony are excellent remixers and producers."

## GREG FENTON PRESENTS SILVER CITY 'Love Infinity' (Silver City)

S-HB "Featuring remixes from Graeme Park, but I'm sorry, I really am, this record gives me a headache, I feel like melting it down into a fruit bowl. The voice and groove don't complement each other, it's monotonous direction-less. Don't try this at home kids." DP "Well, I don't agree, it's not outstanding, but pretty good by current garagey

house standards. We're playing it at Kiss, though Sarah goes off to the toilet every time I slip it on." S-HB "That's right, I need a shit whenever they play this crap (O-o-r missus)."

## VICTOR SIMONELLI 'Do You Feel Me' (Fruit Tree)

S-HB "Top o' the mornin' to yer how yer doin', how yer feelin', and welcome. We like this, a feel good record, very happy, very uplifting from a hip top remixer. Good growing label too, Fruit Tree, and we also like R2001 who did these remixes, top jocks."

## GLOBAL GROOVE 'Body Baby' (Champion)

DP "Champion turn up some really interesting stuff. Body Baby is a superb trancey space cadet record out of San Francisco, really good to play out. It builds so well, and scans out from the mass of stuff in that genre. Excellent." S-HB "I'm getting a lot of my house from the growing San Francisco scene at the moment. Logic have recently picked up a lot of the Zoe Magick label out there too. I believe. Happening big time."

## POLITIX OF DANCIN' 'Released' (Strictly Rhythim)

DP "Yet more San Francisco produce, though actually sounding more like anything that came out of Chicago about seven years ago. The thing I've always liked about Strictly is the raw quality of their records. Credit for pushing at the boundaries when they do something good it's awesome, though while 50% of releases are brilliant, the other 50% are dog shit, or weird shit like this." S-HB "Hmm, I'm disappointed too. Producers Digi and EPX are really on the up and the vocals are nice and raw, but the groove is a shamless. Not in my box I'm afraid."

## URBAN COOKIE COLLECTIVE 'Feels Like Heaven' (Pulse 8)

DP "Sounds like a pile of shit on first hearing, but then suddenly you find it's very hooky with all the right pop chart elements. Pulse 8 tend to have a big smash then go quiet for a while, but suddenly punch back out of nowhere with another enormous hooker of a track. We watch the label closely at Kiss, Graham Gold wet his pants over this one." S-HB "Yeah, he really rocked his means."

## TBTBT (TOO BAD TO

## BE TRUE) 'One Track Mind' (Cold Callin')

S-HB "Aren't these Toronto kids about six years old? Very kiddish bubblegum swing, singing about luvve and girls. Probably do all night in America, and I can see swing jocks at some British suburban stations playing it too. It's OK though not exactly hot."

## JUDY CHEEKS 'Se In Love (The Real Deal)' (Positive)

S-HB "Fabulous garagey vocal thing. Sasha's mix is excellent for the Euro-progressive clubs, Frankie Foncetti's radio edit is tops as far as Kiss is concerned, and his dub is pretty awesome too. Great vocals, good variety of mixes, no sammy-ness and a label going places. Nice to see Positive doing so well."

## SYMMETRICS 'Anyway' (Time)

S-HB "Time are one of my favorite independent labels and produce great acidie tracks that are perfect for clubs, but sadly, a disappointing release here can't see it doing much, dodgy in fact. DP "We get about 50 of these a week, unfortunately it just doesn't stand out as an individual piece, well produced and all that, but what isn't these days?"

## LEFTFIELD feat JOHN LYDON 'Open Up' (Hard Hands)

S-HB "Very indie rock-ish and punky-progressive with quite a sinister feel, a bit like devil music. Mass appeal though, particularly for the kids cos it's got so much energy." DP "I love it, John Lydon is always interesting, remember 'This Is Not A Love Song'? Same sort of feel in his vocals. It's a bit different, and I like the production. Good to see musicians crossing the divides, though Lydon has long made dance music."

## NUSH 'Nash 2' (Blunted Vinyl/Island)

S-HB "Aash! One I really like, that underground acidie sound, it really drives, it's sort of funky, it's crisp. Their first single was brilliant and this equals it. Will do very well club-wise with big appeal to the acid heads and the progressive bops. Top top tune. Stormp DP "Nobby's 66" mix pleases us most, so good, love it. Glad that Nush haven't been diluted by signing to a major." (Dunning this remix other smiling Kiss DJs kept popping in to give a thumbs up to the track.)

## THE PLAYGROUND feat PAUL ALEXAN-

## DER 'Desire' (G/G)

S-HB "I've never and bought all of the stuff on this superb and happening Australian label. Unfortunately this is the first I won't be buying, it doesn't do anything for me. The intro is taken from a Roger Sanchez track called 'The Conversation', exactly the same tone and I see."

## D-TEK 'Drop The Rock' (Positiva)

DP "A fun track, a bit different from anything else around with a sort of old electro feel. Really good, though I'd play it faster cos the rhythm plods a bit." S-HB "I'm a miserable old moo today and I'm not too keen on it. The current dance dilemma is that tracks are so wishy washy, too much concentration on mixes instead of on the one really powerful track that matters." DP "It's a big A&R failing, they cover all the current dance options so that nobody can say they got it wrong."

## K-KLASS 'Let Me Show You' (DeConstruction)

DP "A fun track, nice, clunking and pumping, very intense excellent excellent." DP "A total floor filler, pretty much in their usual electronic noises and piano driven mode but really special. Works for me on every level, give me this copy and I'll play it tomorrow." Tal?

## CARLEEN ANDERSON 'Dusky Sappho EP' (Circa)

DP "Class act. Four different tracks, and a remix, all perfect for radio. Nice and happy feel, makes you wonder what the Young Disciples are gonna do without her voice since "Dusky Sappho" sounds so much like the YD's it's been a while since we've had one of these stand out records." S-HB "A lot of ghetto street soul is pretty naff, so when you get a strong vocalist like Carleen it's refreshing, especially on radio where it sounds so good. Top chick going places."

## MINDREADERS 'Living My Life Underground' (Tomato)

S-HB "The best track of the day, with a sublime vocal from Maik Hart. Came out early last year on 430 West out of Detroit, fortunately Tomato have got on the case and licensed it, superb news, now everyone can have pleasure. I'm well pleased." DP "Oooo, we do like our Tomatoes, and we especially love this chokey garage stomper, it's bad, meaning err, good!"

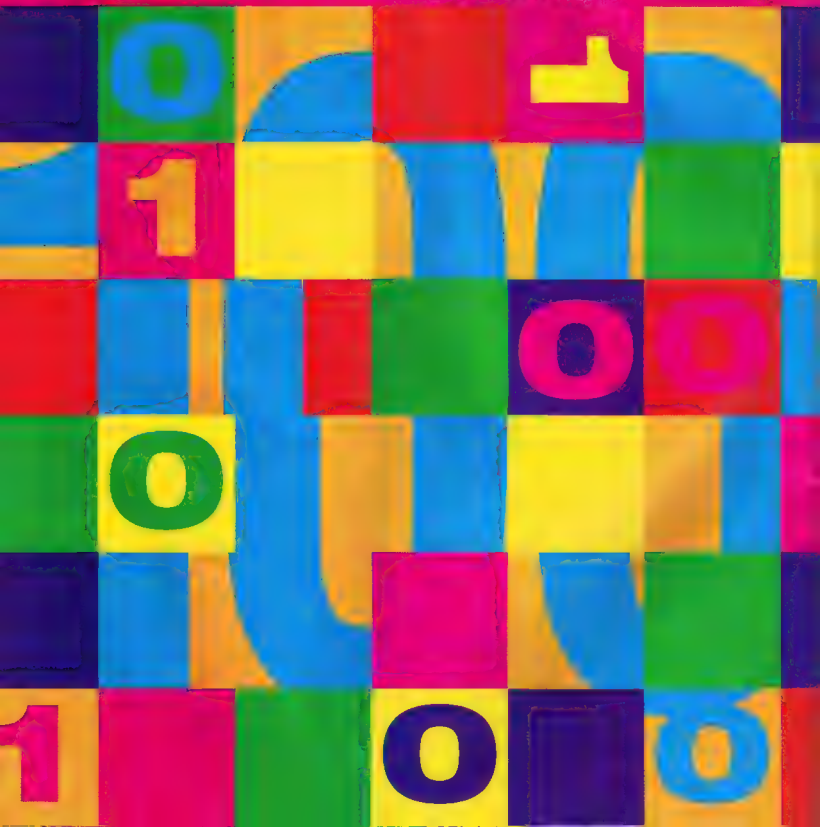


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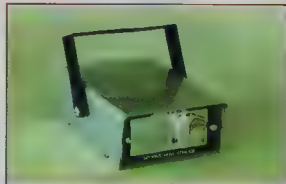
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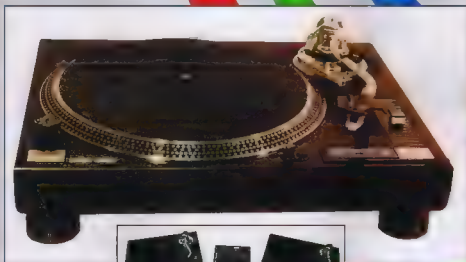
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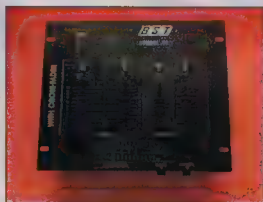
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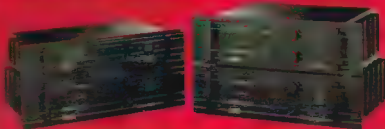
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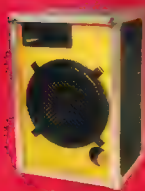
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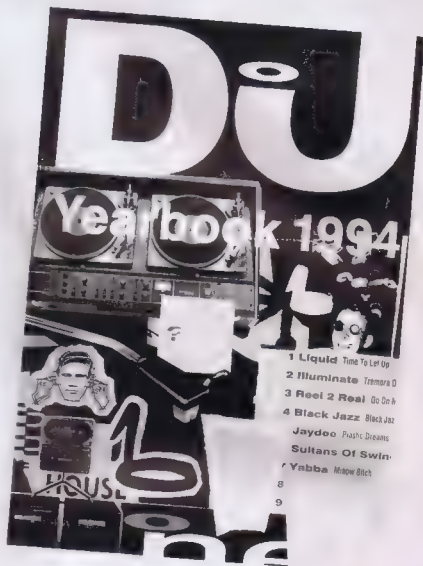
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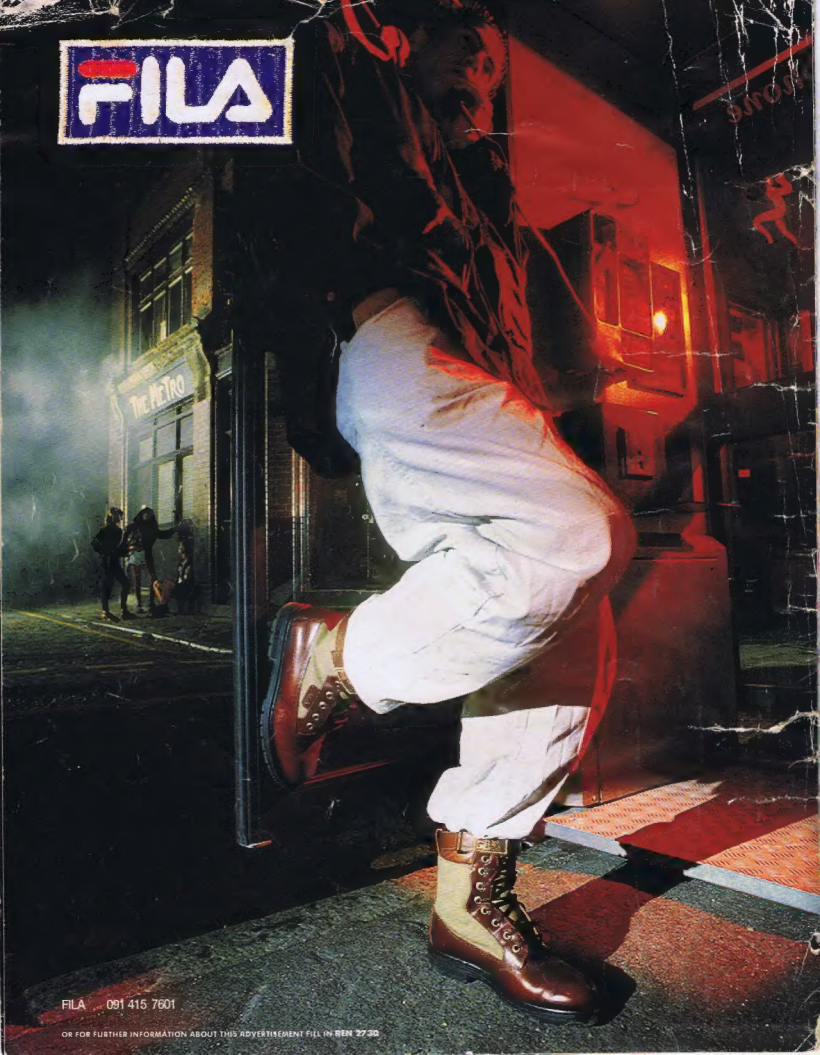
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